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## TABLE OF CONTENTS. PAGE

WYLIE'S HISTORY OF ENGLAND UNDER HENRY IV, by C. L. KINGSFORD	317
MR. AND MRS. SHARP'S LYRA CELTICA, by ERNEST RHEYS	318
PERSIAN LIFE AND CUSTOMS, by S. G. WILSON	319
GROOME'S KRIEGLSPIEL, by D. MACRITCHIE	320
NEW NOVELS, by PERCY ADDLESAW	321
RECENT THEOLOGY	322
NOTES AND NEWS	323
UNIVERSITY JOTTINGS	324
ORIGINAL VERSE: "RUNNERS FROM MARATHON," by MRS. EDMONDS	324
MAGAZINES AND REVIEWS	324
CORRESPONDENCE— Professor Knight and his Reviewers, by T. Hutchinson; The "Prenzie" Angelo, by Mark Liddell; Herber Nomus, by J. E. Budgett Meakin; The Basque, by the Rev. Wentworth Webster; Basque Tombstone Decoration, by E. S. Dodgson	324
APPOINTMENTS FOR NEXT WEEK	325
NEUMANN'S SERMONS OF BUDDHA, by HERBERT BAYNES	326
CORRESPONDENCE— The Restored Pronunciation of Greek, by Dr. R. J. Lloyd	326
SCIENCE NOTES	327
PHILOLOGY NOTES	328
REPORTS OF SOCIETIES	328
COMO MONKHOUSE ON THE NATIONAL GALLERY, by REGINALD HUGHES	329
NOTES ON ART AND ARCHAEOLOGY	330
STAGE NOTES	330
MUSIC NOTES	331

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## LITERATURE.

*History of England under Henry IV.* By James Hamilton Wylie. Vol. III., 1407-1410. (Longmans.)

WHEN the second volume of Mr. Wylie's *History of England under Henry IV.* appeared, now a little over two years ago, the author announced that he looked forward to its completion in a third volume within the space of a twelvemonth. But his readers must have felt that his estimate was over sanguine, and will find no cause for surprise in the fact that the present instalment covers little more than one half of the remainder of the reign. It would have been a real ground for regret if Mr. Wylie had felt it necessary to narrow the scope of his work, by compressing the history of the last half of his period into the space permitted by a single volume. If at first reading one is half inclined to quarrel with the author for the copious discursiveness of his narrative, a further acquaintance forces the reader to recognise that the richness of detail goes far to compensate for any possible loss of perspective. Like its predecessors, this volume is difficult to read as a whole; but, also like them, the more we study it the more are we forced to admire and appreciate the patient industry that has marshalled so vast a wealth of material. The debt which students and other workers in the same field owe to Mr. Wylie is well nigh incalculable. At the same time the general reader may dip into these volumes at random with a tolerable certainty of lighting on some episode that is either curious or interesting, or both.

The history of the four years comprised in the present volume does not lend itself to consecutive treatment. So far as it is possible to regard them as a whole, we may say that the troubles both at home and abroad which had disturbed Henry IV.'s early years were beginning to wear themselves out, and events were shaping themselves to bear fruit in the glories and good order of the following reign. The crux of European politics in the opening years of the fifteenth century was the healing of the great schism in the Papacy. The schism had been fostered by the national rivalry of France and England. The first step towards the establishment of a better order in ecclesiastical matters was brought about by the somewhat futile Council of Pisa: futile, since it was impossible to overcome rival jealousies, and for the time Europe had "tri-visions in the place of di-visions, and instead of schism tri-schism." Such success as was achieved

was due to the temporary co-operation of France and England. A more thorough settlement was only to become possible when the victory of Agincourt had made Henry of England the arbiter of Europe. Nor were these four years less pregnant for national than for ecclesiastical politics. In 1406 France and England were at open war. If the rival parties of the Armagnacs and Burgundians were unable to work in unison, both for once took simultaneous action against the common foe. "The Duke of Burgundy, as lieutenant of Picardy, was told off to attack Calais, while the Duke of Orleans went against Guienne." Such a division of warfare revealed the hollowness of French unity; but English disorganisation was scarcely less apparent. The attack on Calais appealed the more strongly to French patriotism, and the state of affairs in the town seemed to promise success.

"The actual condition of the English garrison was scandalous and deplorable. Scarcity was everywhere, and provisions were up to famine price. From time to time dummy troops had been turned out to parade—men of straw, such as sailors from the ships in harbour, or strangers staying in the town. These were counted in to swell the muster roll, and wages were claimed and certified for them as if they had been genuine efficients."

However, the English set as much store by the holding of Calais as the French did by its capture, and the prospect of actual danger wrought a rapid change. Burgundy's heart was not in the war; and, after fifteen days' trifling skirmishes of outposts, he made the approach of winter an excuse for raising the siege. The war in Guienne was a more serious matter. The French won many successes during the summer; and when, in October, Orleans laid siege to Bourg and Blaye, it looked as though he were indeed to prove that "Louis the conqueror whom God had fore-ordained to crush the English out of France." But, in the south as in the north, English spirit was roused by danger. Still, it was rather the approach of winter than the military force under Sir Thomas Swinburn, the English mayor of Bordeaux, or the fleet under the redoubtable Harry Pay, that eventually forced the French to retire. It is remarkable to find the citizens of Bordeaux appealing in their distress not only to the King and Council, but to the mayor and aldermen of London, Bristol, Hull, Southampton, and Lynn. It is evidence at once of the weakness of the English Government and of the strength of the commercial ties that united Aquitaine to England. The murder of Orleans at Paris towards the close of 1407 turned affairs in the direction of peace, and a three years' truce was concluded in June, 1408. The course of this warfare is effectively described by Mr. Wylie in three chapters, in which he well brings out the essential difference between the territory which the English King held by conquest in the north and his ancestral dominion in the south. The campaign of 1406 and the fatal feud of Burgundy and Orleans have also a special interest for English politics. They coincided with the close of the Welsh war, and with the entrance of Henry of Monmouth into an active share in

the government of England. The early insight into continental politics that they afforded him is not without importance for an understanding of the aims of the future conqueror of Agincourt.

At home events were in a similar manner shaping themselves for a happier time. The practical close of the Welsh rebellion was brought about by the capture of Aberystwyth under the direction of the Prince of Wales. Mr. Wylie speaks of the final capture of the town as taking place in the depth of the winter 1408-9; but when Elmham uses the expression "frigoris inaudito fastigio," he was surely referring to operations that took place during the great frost of the previous winter. It was during that terrible frost, when the Rhine was frozen at Cologne and the Garonne at Bordeaux, that the old Earl of Northumberland took the field for his last fatal venture. His overthrow at Bramham Moor marks the close of civil strife in England, just as the fall of Aberystwyth was the practical end of the Welsh war. Thus the two great troubles that disturbed the peace of the new dynasty at home were set at rest. As a consequence, the young Prince of Wales was free to take up his share in the ordinary business of government just when his father's failing health began to render him incapable for its exercise. The King's health, indeed, grew worse and worse. "His mental fibre seems to have become a wreck" (p. 232), despondency made him seek consolation in religion, and he delivered himself into the arms of his Archbishop, loving to call himself Arundel's "child in God." At the close of 1408 his life was despaired of; and in the succeeding years he took little part in the government, which devolved on the Council, "directed with desperate earnestness by the young Prince of Wales. The prince sat at the head of every council meeting throughout the summer of 1410, and seemed to bend the whole machinery of government" (p. 323).

Henry of Monmouth probably depended for support on the Beauforts. It is commonly considered that the appointment of Thomas Beaufort to be Chancellor in January, 1410, marks the overthrow of Arundel and a possible anti-clerical reaction. But Mr. Wylie lays stress on the King's continued friendship with the Archbishop as pointing to another conclusion (p. 303). However, the crisis in politics did not come till 1411, and we must wait for Mr. Wylie's concluding volume to consider his estimate of the Prince's attitude in the last years of his father's reign. Meanwhile he gives us a chapter on "Prince Hal," in which he sketches the youth of the Prince, without reaching the question of his famous quarrel with Judge Gascoigne. Mr. Wylie argues that Henry of Monmouth was born in August, 1386. The question is a difficult one, but his arguments against 1387 do not seem to be conclusive. Elmham and Livius do not, as Mr. Wylie states, describe Henry as twenty-six years old at his accession, but say that he was in his twenty-sixth year. This is the most nearly contemporary authority for the date; and it favours 1387, not 1386. Leland also says Henry died in his thirty-sixth year, which again favours 1387. Nor does there seem to be sufficient

evidence that Thomas, his next brother, was "born in the fall of 1387"; all we can say for certain is that he was born before September 30, 1388. This accords well enough with the birth of Henry in August, 1387, and of John of Bedford in June, 1389. Mary de Bohun's children were born at short intervals. The "Coldherbergh" where the Prince was resident in 1410 (p. 304) had been in a sense the official residence of the Prince of Wales; the Black Prince lived there for ten years previously to 1390, having acquired it from the heirs of Sir John de Pulteney, the London merchant who had built himself this hostel on a scale of great magnificence.

The narrative of political events is far from exhausting the importance of this volume. Social life, the religious movement, and University history—the years were critical at Oxford—all afford themes for chapters of unusual interest. Under the first head come two chapters, entitled "Travel" and "Gilds and Mysteries." The latter is a particularly interesting summary of a phase of the common life of medieval England that has only of recent years attracted the attention which it deserves. The reader will, however, sigh for a glossary, when he learns that "the braw wife's ale must not be red or ropy, but well sod and scummed, and certified on the ale konner's assay as good ale and sety for man's body." The details of medieval commercial organisation have in some aspects a curiously old-world complexion, but, at the same time, we are constantly lighting on incidents which show how little change four centuries have wrought in man himself. Thus, the London craftsmen resist the settlement of Flemish weavers, by insisting that the number of looms in the city should be limited to eighty, and that no "foreign" should be allowed to trade there unless he was enrolled in their guild. At times a trade would look to its own interest under the guise of fatherly forethought for the consumer, as when it was ordered that no old caps should be dyed black and sold a second time, because the colours would run in the rain. But the caps got scoured with chalk or charcoal according to demand, and London was flooded with pokes and barrels of shoddy felt hats made in Germany. Four chapters are taken up with the history of the Schism and Council of Pisa, to which subject some reference has already been made. The last four chapters are concerned with the University of Oxford and Archbishop Arundel's constitutions and visitation, and with the connexion between the English and Bohemian reformers. The picture of a medieval university, where the student and the rioter, the rake-hell and the priest, all rubbed shoulders together, is a strange one. The number of students at medieval Oxford in her palmy days was estimated at 30,000, but the Black Death reduced them, and in 1379 there were said to be less than 3000. Mr. Wylie seems to think there may be some good basis for these numbers, but even the smaller figure is one that has only been reached in recent years, except, perhaps, during the Laudian revival; the larger number would mean that the city was more populous than it is

to-day, for the townsmen could scarcely be less numerous than the students. The intellectual life of Oxford had been at its keenest pitch during the Wycliffite movement; but that movement had almost spent its force when the severity of Arundel's visitation crushed Oxford to only a shadow of her former self: in 1413 there were but seventy-one resident graduates all told, and for once we may believe that medieval figures are not exaggerated. Incidentally Mr. Wylie touches on the famous Oxford letter of October 5, 1406, in vindication of Wycliffe. He thinks that, though it may have been in some way informal, its substance reflects the prevailing temper of the University. Mr. Wylie rejects the theory that this document was the one for the attestation of which Peter Payne stole the University seal. But I do not feel convinced that Gascoigne's statement is incompatible with this theory, and Payne was a reckless firebrand who was sure to be mixed up in any irregular proceeding of the kind. As to the prevailing temper of the University, we must bear in mind the cynical avowal of Peter Partridge, that Wycliffite doctrine, even if it were true, would be a bar to the advancement of those who maintained it; and also that, if men like Payne, and earnest young scholars like Richard Fleming, were zealous for reform, they met with as stout opponents in the mendicant friars as Hereford, Repington, and their master Wyclif, and as Richard FitzRalph had done one or two generations previously. The Oxford fame both of Payne and Thomas Netter, the learned champion of orthodoxy, falls in these years; and, if we may believe Netter's own statement, Payne "suffocatus vecordia" did not dare to meet him in open controversy. Payne himself is the best of witnesses to the activity of the opposition that he met from the mendicants.

It is impossible, however, in the space of a brief review to indicate at all adequately the scope and interest of Mr. Wylie's volumes; it is by constant use alone that their value can be learnt and appreciated. Those who so use them will assuredly arrive at the conclusion that their worth cannot easily be over-estimated.

C. L. KINGSFORD.

*Lyra Celtica.* Edited by Elizabeth A. Sharp. With Introduction and Notes by William Sharp. (Edinburgh: Patrick Geddes & Colleagues.)

This volume, so strikingly attired in its green livery, is only the harbinger, we are told, of others to come. It is "intentionally given over mainly to modern poetry," and claims to be no more than a rough first selection, "culled from a vast mass of material—ancient, medieval, and modern." It is only fair to remember these stipulations of the editors in estimating what they have given us. It is to be remembered, too, that the book is practically the first of its kind; that it not only deserves the praise, but runs the risks, of a first adventure; and that many of its items have hitherto been mere flotsam on remoter Hebridean or Breton coasts.

It is natural, no doubt, that the book should have the freshest interest where it touches the extreme north and south of the demesne it can claim for its own, because this is less familiar ground. The Scottish and the Breton parts of its prospect will probably strike its readers most, especially those who, like the present reviewer, have known too little hitherto of those famously haunted regions. But above all, their own Highlands and Islands have supplied the editors with a superb harvest from the past, eked out by many haunting modern poems, from Mr. Robert Buchanan's memorable "Book of Orm," and by other contemporaries, whose work Mrs. Sharp has turned in her selection to most convincing account. Indeed, the book, after one has discounted everything in it that a most stubborn criticism can object to, is full of prodigiously fine things; and if some of its contributors do at times seem to wear their tartan a little awry, and make out a doubtful claim for themselves, this only says the more for the hospitality of the house that entertains them.

From the Ossian of the *Cynwyrdd* to the painted Ossian of Macpherson, and from the latter to the Oisin of Mr. W. B. Yeats, one may range in this poetry at random, and find it a land full of strange lore, mysterious echoes, and forest refrains.

"The cry of the eagle of Assaroe  
O'er the court of Mac Morne to me is sweet;  
And sweet is the cry of the bird below,  
Where the wave and the wind and the tall cliff  
meet."

So Ossian sang, in words which were "jotted down in Gaelic by Dean Macgregor some 380 years ago," and which are newly translated for this volume.

"And we rode on the plains of the sea's edge—  
the sea's edge barren and grey,  
Grey sands on the green of the grasses, and  
over the dripping trees,  
Dripping and doubling landward, as though they  
would hasten away  
Like an army of old men, longing for rest from  
the moan of the seas."

And so sang Ossian, in the modern rhyme of Mr. Yeats, and in a music that serves to connect him suggestively with the one modern English poet who has been constantly drawn to our old Celtic storehouse—I mean Tennyson.

Ossian leads one to Merlin, who appears here only in one curious Cornish poem, and in his inferior guise of mere wizard or diviner:

"Merlin, Merlin! where art thou going,  
So early in the day, with thy black dog?  
Oi, oi, oi, oi, &c."

"I have come here to search the way,  
To find the red egg,  
The red egg of the sea-serpent,  
By the sea-side, in the hollow of the stone."

The poem ends:

"Merlin, Merlin! retrace thy steps,  
There is no Diviner but God!"

To show how different is our modern temper in these things from the medieval spirit which converted the old bards to its own uses, one may compare with the above a Breton poem by Leo-Kermorvan, one of the contemporary Breton poets in Mrs. Sharp's collection. In this poem he imagines the return to Brittany of Merlin's bardic com-

peer, Taliesin—who, let us note, is grown much less Christian in sentiment than he was wont to be in mediæval monastic Welsh imaginations of him.

" Full long I have slept with the heavy sleep of the dead,  
Ofttimes my fugitive body has passed into divers forms,  
I have spread strong wings in the air, I have swum in dark waters,  
I have crawled in the woods.

" But amid all these manifold changes, my soul Remaineth ever the same: it is always, always myself!  
And now I see well that this is the law of all that liveth,  
Though none may know the reason, none the end.

" Still stand our lonely menhirs, and still the way-farer shudders.  
As in the desolate dust he passes those Stones of Silence!  
Thou speakest, I understand! My Breton tongue Is that of the ancient Kymry.

" Lights steal through the hours of shadow flame-lit for unknown saints,  
As in the days of old our torches flared in the night:  
Ah, before ever these sacred lamps shone for your meek apostles,  
They burned for Héol.

" Blind without reason are we, thus changing the names of the gods:  
Thus, mayhap, we think to destroy them, we who abandon their altars!  
But cold, calm, unsmiling, before our laughter and curses,

The gods wait, immortal.

" Yea, while the sacred fires still burn along the hill-tops,  
Yea, while a single lichen-covered menhir still looms from the brushwood,  
Yea, whether they name thee Armorica, Brittany, Breiz-Izol,  
Thou art ever the same dear land."

In the poem that immediately follows, by M. Tiercelin, entitled "By Menec 'hi Shore," there is a touch of the same sentiment; if very differently expressed. Beside M. Tiercelin, we have M. Leconte de Lisle, the late Villiers de l'Isle Adam, that master of fantasy, with other poets, familiar and unfamiliar, in the contemporary Breton section; and the translations, some from Mr. W. J. Robertson's *Century of French Verses*, some by Mr. Sharp, strike one as admirably well done.

I wish one could say as much honestly for the older Welsh section of the book, in which Llywarch Hen, Taliesin, Dafydd ap Gwilym, and the two Rhys the Reds do not appear to advantage in pedestrian versions made before the finer art of translation was invented. For this, of course, we must not blame the editors, who have taken the best they could find; the blame really lies with us, who have failed to give so far any artistic equivalent account to English readers of our native Welsh poetry. Modern Welsh, it may be remarked in passing, does not appear at all. Modern Irish poetry, which has the advantage, in a collection of this kind, of being written in English, contributes as many as thirty-one writers; and this number does not include Tom Moore. Neither,

" By that lake whose gloomy shore Skylak never warbled o'er!  
Where the cliff hangs high and steep,  
Young Saint Kevin stole to sleep."

nor his "In the mid-hour of Night" have availed to save him. On the other hand, we

have the largest number of poems by any single contributor chosen from the late Mr. Roden Noel—a poet whose work has been too much neglected hitherto, but who has as little Celtic colour in his poetry as it is possible to find in any most English poet of them all. And Sir Samuel Ferguson, who was in a sense the beginner of the new tradition in Irish poetry, a Celtic writer through and through, and at his best a poet of the true temper and the true style, has only three poems, which do not at all represent his real faculty. These are the discrepancies, however, which may serve to suggest once again how tastes may differ, and how rich the modern Irish field is, extending not only to Miss Tynan and Mr. Yeats, but to the latest intakes, and the names of Miss Norah Hopper, Miss Dora Sigerson, and the mysterious "A. E." The very latest Irish singer is Miss Moira O'Neill, whose song, "Sea Wrack," is most striking. The latest addition to the Scottish section is the author of *The Sin-Eater*, Miss Fiona Macleod, one of whose contributions, "The Prayer of Women," has not been equalled in its kind. A charmingly fresh "Milking Song," that breaks in pleasantly upon the prevalent melancholy of Gaelic poetry, whether written in English or in the vernacular, comes from her book, *The Mountain Lovers*, and begins:

" O sweet St. Bride of the Yellow, yellow hair;  
Paul said, and Peter said,  
And all the saints alive or dead  
Vowed she had the sweetest head,  
Bonnie, sweet St. Bride of the Yellow, yellow hair."

Miss Macleod serves Mr. Sharp in his introduction with a notable conclusion to his whole argument for a modern literary movement, in which all the kindred Gaelic and Kymric peoples may work together. "They went forth to the battle; but they always fell," of the ancient Welsh saying receives a new reading at her hands; the true solution, no doubt, in politics and literature, of the whole international Celtic problem. "Yes," says Miss Macleod, "the Celt falls, but his spirit rises in the heart and the brain of the Anglo-Celtic peoples, with whom are the destinies of the generations to come."

Mr. Sharp's characteristic preamble ranges far—from the Myvyrian Archaeology to Ernest Renan—in its quest of the elusive Celtic muse whom he so enthusiastically serves; and his notes are equally full and various, many of them histories in little of the poets described. He carries one on a vigorous and triumphant march that makes light of centuries, and with a tale and a song relates the newest poet to the bards and warriors of the greyest past. His Kymric cousins in Wales may grumble that he does not understand them, on the score of his airy generality about their being the Germans of the Celtic races; and his Saxon audience may find in him, and the twelve or fourteen hundred octavo volumes of unpublished Celtic MSS. with which he threatens them, a new danger to civilisation. But in all this there is only just so much of a challenge to opinion as makes his contributions to the book properly provocative, and his argument stimulating and dynamic.

ERNEST RHYS.

*Persian Life and Customs.* By the Rev. S. G. Wilson. (Oliphant, Anderson & Ferrier.)

THIS is a valuable addition to the works already existing on Persia, by Curzon, Benjamin, Bassett, and Willis, being, for the most part, a record of the personal observations and experiences gathered by an American missionary, from a residence of fourteen years in Tabriz and visits to many localities, comprised mainly within the area of Azarbjan and Irak.

" 'My residence at Tabriz,' says the author, 'has been among the dominant race of Persia, the Turkis or Tartars, to whom the royal Kajars belong, and who have supplanted the ancient races in the north-west provinces as far south as Teheran and Hamadan.'

Mr. Wilson's journey to Persia, across Europe to Odessa, thence by the Black Sea and Transcaucasia, is described in the first two chapters, "Coasting the Black Sea," and "Georgia and Ararat." Subsequent chapters are devoted to a description of scenes and places visited during successive journeys; and the chapters which follow describe the civil, religious, social, domestic, and commercial life of the people in cities, villages, and tents.

The author, on the whole, views the future of the people and the capabilities of the land with some hope, though he fully recognises the serious obstacles to progress presented by

"official corruption on the one hand and the conservatism of the Mollas on the other, against which the Shah himself, with a progressive spirit and an earnest purpose for the advancement and enlightenment of his people seems powerless to effect his purpose."

In connexion with this consideration, we may call special attention to chap. x., "The Condition and Needs of Persia," one of the most interesting and suggestive in the book. Persia is a big country,

"comprising six hundred and twenty-eight thousand square miles—a territory equal to France, Germany, Great Britain and Ireland, with several of the smaller States of Europe. But its uncultivated area is said to be three-fourths of the whole. The central part of the country is an immense plateau, three hundred and forty thousand square miles in area, with an average altitude of three thousand seven hundred feet above the sea. The central plateau has a delightful climate. The seasons come with healthful regularity.

"Notwithstanding the wide extent of territory and the variety of climate, Persia has been for some centuries in a state of weakness. Its population is small and sparse, being estimated at (only) nine millions, of whom two millions are nomads. Are the causes of the decline in the land and the people, or in conditions and circumstances capable of change and amelioration?"

The author believes the latter can be shown. First as to the soil:

"The cultivated parts of Persia are rich and productive. It produces wheat, rice, barley, millet, and maize; grapes, peaches, and numerous other fruits and vegetables, as well as the sugar-cane, silk, tobacco, opium, and cotton. The domestic and wild animals of the temperate zone are also found in Persia, and trout, salmon, and other fish are abundant. Not little of the uncultivated portion of Persia is desert, much in the same way as Colorado and Columbia once were.

Only irrigation is necessary to produce abundant fertility."

As regards mineral resources,

"coal, iron, lead, copper, arsenic, mercury, sulphur, asbestos, mica, marble, manganese, gold dust, and the turquoise are found, while the pearl fisheries of the Persian Gulf are very productive."

Next as to the people:

"Nor is there any inherent lack of vitality in the people. The men are strong and free from disease than their more civilised contemporaries. The Kurds, Lurs, and Tartar Turks have the usual vigour of mountain tribes accustomed to nomadic life. The peasants are sturdy, healthy, and inured to hardship. The men of the cities have fine physiques and good constitutions. The rate of infant mortality is high, but this is due to neglect and ignorance of parents. The races represented are Persians, Tartars or Turks, Kurds, and Lurs, with Armenians, Nestorians, Jews, and Parsees."

But the Persians themselves as well as many of the Turks are of mixed race.

"The present inhabitants have had the advantage of a mixture of blood. Iran and Turan [and we may add Arabia] have been commingled. The present people is the resultant of the fusion of these elements through a long series of years."

Next, there is no intellectual feebleness in the race:

"The Persians are intelligent, subtle in argument, skilful in imitation, artistic, and delighting in poetry and music. Minister Benjamin remarks: 'Persia has vitality enough to carry her to another epoch of national greatness.'"

After some favourable remarks upon the capacity of the ruler, the postal and telegraph services, the army, education, the coinage, and general progress in the capital, Mr. Wilson proceeds to inquire into the needs of Persia, the supplying of which would make its progress more rapid and ameliorate its condition. Among these are "irrigation, a change of land-tenure, improvement in agricultural improvements, wagon-roads, railroads, and concessions." Also political reforms are required,

"official corruption being universally prevalent; and a codification of the civil law with a definite code of punishments, as well as a defining of the powers of the civil and religious authorities, which are now often antagonistic."

Again,

"popular education, on which, in Mr. Curzon's opinion, depend the regeneration and civilisation of Persia. Such schools as there are in the mosques, and the Molla is the teacher. There are, however, good colleges in Tabriz and Isfahan, and in the royal college of Teheran English, French, Russian, Arabic, and Turkish are taught, as well as science, music, drawing, and painting."

The author however feels called upon to deplore the deficiency of the upper classes in school education. With respect to this opinion may differ. Mr. Wilson's experience has been principally derived, as he intimates, from a residence among the Turki-Persians. The present writer's experience has been, that the Persian of some position is a man of considerable attainments, often deeply versed in philosophy, and speaking and writing his own language far more correctly and elegantly than the Englishmen of corresponding position. The enthusiasm with

which Babism, with its mystical tenets, was taken up by so many is no slight evidence of the philosophical tendency of the Persian mind. This tendency exists, though it is not perhaps very openly shown in so bigoted a country; or if expression is given to it—as by nearly all the great Persian poets—the ideas are put forth as an esoteric sense of Muhammadanism, or concealed by the veil of Epicureanism.

Hafiz, among others, complains often of the intolerance of his contemporaries:

"Ba-yaki jur'ah ki azär-i kasash dar pañ nist  
Zahmati mikasham az mardum-i nadan ki  
mapurs."

Teheran itself has become

"from a village of underground huts the political centre of Central Asia. In a century its population has increased from fifteen thousand to two hundred thousand. Because of its modern growth it has partaken more largely than any other Persian city of a European element. Broad avenues, new styles of houses, phætons and carriages, telegraph-poles and tramways, street gas-lamps, and the electric light, restaurants, drug stores, photograph galleries, and Franghi stores, strongly attest that Western life has invigorated the stereotyped East."

In the chapter on Tabriz the author gives a short sketch of the government of a Persian city.

"Let us now take a glance at Persian municipal life. The government of Tabriz may serve as a sample of that of other cities of Persia. A provincial or district governor (*hakim*) is ruler in each city; but he is often transferred from one place to another, and has few local attachments. The city government proper consists of officers who are rarely changed. These are the *beglar-beyi* or mayor and the *kand-khudas* [read *kad-khudas*] or aldermen of different wards of the city. They hold court in their own houses, have their own prisons, decide cases, and punish with fines, the bastinado, or imprisonment in chains. Great criminals are transferred to the governor-general and punished by him."

In the chapter on Hamadan and Takht-i Suleiman we read:

"What antiquities has it [i.e. Hamadan, the southern Ecbatana]? Excavations have not been made. What lies buried of the city captured by Cyrus, Alexander, and Antiochus the Great is unknown."

This should offer a valuable field for future explorers.

"Takht-i Suleiman, the northern Ecbatana, where Cyrus deposited the wealth of Croesus, was later called Ganzaca by the Greeks, Kandzag by the Armenians, and Shir by the Arabs. Pompey and Antony marched against it. Here Heraclius destroyed the celebrated fire-temple in which the image of Khosru was enthroned, and surrounded by emblems of the sun, moon and stars."

The adornment of the fire-temple, as stated above, recalls an interesting passage in Nizami's poem, the "Haft Paikar," and makes clear even to those who have not visited Persia the correctness of a certain reading in which MSS. differ. Dr. William Bacher, in his Life and Works of Nizami, says:

"Ueber die Anwendung der Siebenzahl, welche

in diesem Werke überhaupt eine grosse Rolle spielt, sagt Nizami:

"Dies Gemälde theilt', gleich Magerbildern,  
Ich deshalb als Schmuck an sieben Bräute,  
Dass der Sphären sieben Glanzgestirne,  
Seh'n sie meine sieben Bräut' erglänzen,  
Jeden unter ihnen helfend spende  
Einer jeden Braut Geschmeid' und Zierrat."

reading *naksh-i Majūs* (" Magian painting ") for *dair-i Majūs* (" Magian temple "), which latter is undoubtedly correct, inasmuch as the Magian temple was painted with stars, while Magian paintings were not always necessarily of stars.

To keen observation and a good and agreeable style Mr. Wilson adds a lively sense of humour. His account of the Persian builder (chapter, "Business Life") is most amusing.

"When the work actually begins, one is amazed at the slowness of the labourers. Their picks fall so very deliberately and accomplish so little. Two labourers fill a hod and lift it on the shoulder of the hod-carrier, who meanwhile stands idle, as they do also till he returns. One apprentice throws each brick to the bricklayer, and another passes him the mortar by the handful. The bricklayer as he works sings all day long, with variations, calling for materials: 'My child, give me mortar.' 'Throw me a brick, my son.' 'Let me see a brick; let it come to me.' 'Brother, throw me a baby brick (*i.e.*, a half-brick).' 'Give me mortar, O my father.'"

The supposed conversion by machinery in the chapter on "Modern Missions in Persia," is also decidedly good.

"Some are suspicious that they may be converted even by machinery. A story is told by a missionary of a woman who came to visit her, and sat down in a rocking-chair. It rocked backward, so she drew her feet up under her. In doing so the chair tilted forward, and she was pitched on the floor. She sprang up and ran out of the room screaming 'Vy, vy!' I have got into one of the converting machines. Nothing could induce her to approach that Christian-making machine again."

In three appendices the author gives a history of Tabriz, the calendar of the Persian year, the monetary system, and table of weights and measures. The illustrations are good and useful; our only regret is that they are not more numerous. The work is handsomely printed, and tastefully bound in Persian-blue and gold.

CHARLES EDWARD WILSON.

*Kriegspiel: The War-Game.* By Francis Hindes Groome. (Ward, Lock & Bowden.)

"But helpless Pieces of the Game He plays  
Upon this Chequer-board of Nights and Days;  
Hither and thither moves, and mates, and slays,  
And one by one back in the Cupboard lays."

THESE words of Omar Khayyám's, which are quoted on the title-page, serve much better than the title itself to indicate the character of Mr. Groome's novel. Who the "pieces of the game" individually are can only be properly ascertained by reading the book. But it may be said that, in addition to many subordinate figures, there is a young hero—not specially heroic—and there is an elderly fiend who is far and away the real "hero." This is a certain Dr. Watson, the imaginary grandson—for there is every reason to doubt his historical existence—of

a veritable Dr. Robert Watson, probably unknown to the general reader, who flourished about eighty or ninety years ago, and whose portrait, "painted at Rome in 1817 by Prof. Vogel von Vogelstein, and now in the Scottish National Portrait Gallery, Edinburgh," is reproduced as a frontispiece. This Dr. Watson, the prototype, it seems, of Gashford in *Barnaby Rudge*, and actually secretary to Lord George Gordon in 1780, is said, in the novel at any rate, to have been a son of Prince Charles Edward by a *bourgeoise* of Elgin; and, whatever his origin, his character was that of a subtle Machiavelli, who, if his grandson's word may be accepted, swayed half the Courts in Europe. And since, as the Watson of the novel profanely remarks, he and his grandfather are one, the real picture so ingeniously prefaced may be regarded as an actual portrait of Dr. Robert Watson's hypothetical grandson. As the latter first visibly appears in the pages of *Kriegspiel*, he is briefly described as "a small man, excessively bald, and dressed in black, his clothes good, but very old-fashioned"; his voice "soft, yet penetrating." But as the story progresses these outlines are gradually filled in, until one has an extremely real and living personality before one's mental vision. From almost the opening pages this dark and sinister figure dominates the book, and after his sudden and final disappearance the reader's interest palpably abates.

One can only refer briefly to the many points of interest in the novel. There is a pretty and touching little scene near the beginning, where the hero, Lionel, then a boy of thirteen, first meets the father who until then had refused to see him, believing him, unjustly, as it turns out, to be no son of his. The boy has come into his father's bedroom on the morning following his arrival; and after a short interview, during which the father struggles to maintain an attitude of cold reserve, Lionel prepares to withdraw.

"He lingered, though; and Glemham found himself asking, with a kindness, a tenderness even that surprised himself, 'What is it, Lionel?' And for answer the boy flung his arms round his neck and kissed him, and Glemham kissed him back—he was wondering still at that kiss when he found himself alone.

"The wonder lasted all the time he was dressing. He had intended to be so cool, to settle nothing rashly, to review his past conduct (it certainly had been hasty), and then, if he found that there was room for doubt, to try to be just, to make this boy what reparation was possible. 'This boy!' why, he had called him 'Lionel,' and had kissed him; nay, at this moment his brain was in a whirl, his blood coursing fiercely for joy, for very joy."

The most powerful passage in the book is undoubtedly the description of the discovery of the murdered body of Sir Charles Glemham, in circumstances which reveal the devilish hate and cunning of his unknown murderers. This culminating horror is effectively foreshadowed in the three or four preceding chapters, from the time when Lady Glemham, sitting in the gathering dusk at her oriel window, watches her husband ride away from her down into

the dark hollow, and then, straining her eyes, at length sees the mounted figure as it tops the opposite slope, visible for a moment against the streak of after-glow in the western sky.

Other notable descriptions there are, from the opening scene in Germany to the mournful farewell among the Gypsy tents on the Welsh border. Throughout, there is considerable change of scene, and the reader is carried from Germany to Suffolk, thence to the south of Scotland, thereafter to Oxford, and once more to Scotland. Lionel's early experiences at Newark Peel, in Teviotdale, are delightful; and the picture of Marjory Avend is a charming one. Indeed, she is such a frank, bright girl, and she develops into such a lovable woman, that one deeply regrets her destiny, and resents the fact of the Gypsy's prophecy coming true. For, of course, there are Gypsies in the book, real flesh-and-blood Gypsies, such as those whom Mr. Groome introduced to us in the pages of *In Gypsy Tents*. It is an amazing reflection that of all the novelists who have written about Gypsies almost none were acquainted with the inner life and the language of the people they attempted to describe. Not Sir Walter Scott, not Bulwer Lytton, not Whyte Melville. Indeed, excluding the works of Borrow and Leland, and *In Gypsy Tents*, as not coming precisely within the category of "novels," the only previous work of fiction that represents English Gypsies as they really are is Mr. Arthur Way's "No. 747; being the Autobiography of a Gypsy," which appeared in 1890. But the reality of the *Kriegspiel* Gypsies, even if one did not know the name of the author, is apparent to anyone who has mixed with those people; and many of their sentences proclaim themselves, by their own peculiar characteristics, to be actual quotations, and not merely the outcome of the author's fancy.

To some readers, the Gypsies may present themselves too frequently throughout the story; but that is a matter of taste. It is, however, questionable whether Lionel's abduction is altogether a happy idea. Moreover, it is a mistake to make the hero of a romance too much the victim of circumstances. During Lionel's captivity, one has a feeling of irritation similar to that which the reader of *Redgauntlet* feels when Darsie Latimer meekly submits to all his uncle's bullying. In each case, one is tempted to ask the captive why he does not act like a man and burst his bonds. To be sure, Lionel's experience was a much harder one than Darsie Latimer's. With a bald-headed Mephistopheles always at hand, ready to hypnotise or to administer narcotics, or to chain him hand and foot, he had certainly little chance of obtaining his freedom. Nevertheless, this incident, while containing nothing impossible, gives rise to questionings. Dr. Watson's complicated manoeuvres are hardly called for, and his reasons for abducting Lionel seem inadequate.

At this juncture comes in Dr. Watson's narrative, and it is certainly one of the very best things in the book. It reads like a chapter out of *Roderick Random*; and in

the dialogues with Dean Beaumont and Mistress Fitzherbert the eighteenth-century tone is admirably reproduced. So good is this interlude altogether, that one is apt to wish that, instead of being embedded in a nineteenth-century tale, it had formed part of a complete novel assumed to be written in the eighteenth century. Nor is this the only portion of *Kriegspiel* that might have been omitted, and that without injury to the story itself. In the later chapters, especially, there is a tendency to obstruct the free current of the narrative by the introduction of what may be called extraneous matter. Prof. Seton-Hepburn, for example, with "his great scheme for the deodorisation of hetairism," could easily have been dispensed with. It is clever writing, but the story would have run all the easier without it. The book, in short, suffers somewhat from an *embarras de richesse*, and contains material enough for two good novels.

Objections of a more trifling nature might also be raised. In the description of the walk across Minchmoor, for example, there is mention of certain "low pillars of stones, built at intervals to indicate the track in time of snow." Now, these "pillars" are certainly intended solely for the use of sportsmen in a grouse-drive. Again, Dr. Watson is made to say (p. 265) that his grandfather "might, had he chosen, have borne the royal arms with the bar sinister": a repetition of the inaccuracy that so often vexes the souls of heralds. *Bend* or *baton* *sinister* would have come in all right, or, in colloquial phrase, "bastard bar," but not "bar sinister." And, although Mr. Groome is known to possess a minute and accurate knowledge of matters relating to Scotland, he is surely at fault in speaking of "the *wersh* salty taste of blood" (p. 292). The Scotch adjective "*wersh*" is almost—perhaps quite—synonymous with "insipid," and salt is the best and readiest corrective of "*wershness*" in food.

It is easy, however, to find fault. The fact remains that this is a book to be read. One may criticise this part of it or that; but no one who has read it can fail to recognise its freshness and originality, the strength of many of its passages, and the marked ability of its author.

DAVID MACRITCHIE.

#### NEW NOVELS.

*The Things that Matter.* By Francis Gribble. (Innes.)

*The Indian Uncle.* By Leslie Keith. (Bentley.)

*The White Feather.* By Oswald Crawford. (Chapman & Hall.)

*The Red Star.* By the Author of "Amabel." (Fisher Unwin.)

*In a Silent World.* By the Author of "Views of English Society." (Hutchinson.)

*Stripped of the Tinsel.* By J. E. Muddock. (Digby, Long & Co.)

*Battlement and Tower.* By Owen Rhoscomyl. (Longmans.)

*The Story of a London Clerk.* (Leadenhall Press.)

MR. GRIBBLE'S story shows a considerable talent. The chorus characters in particular are sketched with a sure hand. Mrs. Bryant, of Bideford, who reads the stories of "that good and clever writer, Emma Jane Warboise," sensible, witty Mrs. Baebrooke, Mr. Stornoway, with his perpetual refrain, "quite a woman you ought to know," and Duncan, the realistic novelist—are almost too faithfully drawn, too pertinently photographic. Anyhow, the hits are above the belt and good-natured. About Mr. and Mrs. Temple, of whose married life the story treats, it is harder to speak. They begin by being friends only; and when the woman discovers that love is "the thing that matters," she commits suicide. Some of the conversations where the wife asks her friends for advice read with the painful accuracy of police reports. The humorous side of the book is telling enough; the pathetic, though urged eagerly, is never spontaneous and moving, but often interesting. The whole result is a rod or two above the average, if only because it is conscientiously done, with a determination to avoid the obvious, to employ a worthy style.

There is more of gentility than strength about Mr. Keith's manner; more of neatness than originality in the handling of his story. Such an old story it is too, that of the returned uncle, rich with Indian treasure, seeking his kindred under an assumed name. One can never care much for the middle-aged gentleman. True, in the last chapter he is lavishly generous; but he is not over honourable in the preceding pages, and causes a good many commonplace folk a deal of unnecessary trouble, ill-temper, and unpleasant revelations. However, this uncle is very soon ashamed of his *incognito*, and only excellent novelist's reasons prevent an early disclosure. So, perhaps, he is forgiven, though the reader gets none of the golden solace. The story reads pleasantly, and old Mrs. Gordon is a creation to be proud of. Even a hardened reviewer would be glad to make her "better acquaintance."

There are three stories in Mr. Crawfurd's book, but the title-story is the most important. The author writes daintily, prettily affecting the style of the last century. None of his characters are very definite, excepting delightful and not very sober Captain Wildacre; but they serve. The plot has the merit of giving an agreeable writer an excuse to amuse us.

*The Red Star* is not an ambitious novel, though elaborately contrived. The plot is good, the style is simple and direct. A large number of railway travellers for the next few months will probably, and deservedly, be grateful to the author. Nothing more need be said. Within his limits—self-imposed—the writer succeeds well. There are signs that he might do well even with a more ambitious venture.

Had the latter half of *In a Silent World* been at all equal to the opening chapters, the writer would have given us a very remarkable book. The heroine, whose autobiography the story pretends to be, is deaf and dumb. Some admirable and unexpected writing follow. No doubt the authoress found full achievement beyond her powers. But the task was worth attempting. That she could succeed in a scene or two were proof of considerable merit; that she has done so much more than this acclaims her a writer of no ordinary talent. At the end the story, though relentlessly logical, fails, albeit with that failure which is better than cheap success.

A prolonged course of novel reading makes a reviewer something more than human. He may become preternaturally kind, knowing intuitively or by unsuccessful endeavour frowning difficulties and easy temptations. On the other hand, he may grow fierce, uncritical. Mr. Muddock's novel is, I imagine, the sign-post pointing grimly towards the two inevitable highways. He who refuses to take either must sit in the ditch, solitary and silent, save for the cough that evades only the strongest. Mr. Muddock has, one opines, seen something of the world, had experiences, known people; yet he cannot put on paper what he has learnt, still less what he thinks. Each page is a corpse, dead though galvanised into garrulity. A brave array of books docketed on his title-page assert that he is at least a prolific author. They have been written, one is willing to acknowledge; presumably they have been read, since he finds a publisher; but I should be sorry to read them. Of the two paths I would fain choose the sunnier. *Stripped of the Tinsel* may find readers. I almost hope, for the author's sake, that it will; he seems buoyantly in earnest, cocksure of success. Perhaps he is very young, although the parent of so many high-sounding romances.

Mr. Rhoscomyl's book does not greatly attract me. In truth, I found it rather tiresome. But I am no fair critic of the historical novel, a form of fiction I especially dread and dislike. Much of the writing is decidedly good, though the conversations are of that turgid quality commonly supposed to give dignity and verisimilitude to the speech of half real, half fanciful persons. The lovely Conway country is admirably described; sojourners at the Welsh watering-places this coming summer will, no doubt, read *Battlement and Tower* with considerable sentimental satisfaction.

*The Story of a London Clerk* has the merit of following Dickens, though very far off. Its sub-title is "A faithful narrative faithfully told." Fact is, of course, stranger than fiction; but some of the facts here related seem a little, shall I say, exaggerated: the characters less real than grotesque. But judged by a tolerant standard the book passes muster. Though old-fashioned and straggling, it is not incompetent, and may give pleasure to the un-exacting, if not to the critic.

PERCY ADDLESHAW.

#### RECENT THEOLOGY.

*St. Paul the Traveller and the Roman Citizen.* By W. M. Ramsay. (Hodder & Stoughton.) This book seems to be mainly composed of lectures delivered by its author before certain American universities and Mansfield College, Oxford; and if not so important as *The Church in the Roman Empire*, it will still be found full of interest and instruction for the student of St. Paul. Prof. Ramsay in this work follows the footsteps of the Apostle in his several missionary journeys, using his personal knowledge of the localities to good purpose, gives an amended translation of those portions of the Acts which concern Paul, and supplies a theory of the composition of that book. He treats Paul and Luke, in his own words, as "men among men," and (we may add) the Acts as a book among books. Naturally he reaffirms the views expressed in his former work—the South Galatian theory in particular; and we have here a vivid picture of the Apostle "in a Galatian village, or house, lying in the mud on the shady side of a wall for two hours shaking like an aspen leaf," under an access of malarial fever, the "thorn in the flesh" of which he complains in his second Corinthian letter. Leaving the ways of the German critics whom he once followed, and to whom he still acknowledges his indebtedness, Prof. Ramsay assigns to Luke a place in the first rank of historians, as one who truthfully recorded the events in which he himself took part or of which he was a witness, and otherwise relied on the best authorities—in this case, as regards a considerable portion of his narrative, on the Apostle whose companion he was. The marvels described in Acts, indeed, he admits are difficulties, and frankly says that "in themselves they do not add to, but detract from, its verisimilitude as history." He also admits that Luke is a "strong partisan." Even with these concessions, however, it may be doubted whether he makes out his case; and he certainly minimises the points of difference between the Acts and the Epistles, and between Paul and the Twelve. It is true he distinguishes the Pauline from the pre-Pauline portion of the Acts, and justly makes Luke dependent for the latter on oral tradition and informal narratives; but would a great historian give no hint as to the comparative trustworthiness of his sources, or could a companion of Paul have so misrepresented the nature of the gift of tongues as is done in Acts ii.? We should have said that the "travel-document," in Prof. Ramsay's view, consists of Luke's own notes which he has worked up into the body of his narrative. His chronology of Acts, and his identification of Paul's second visit to Jerusalem, merely alluded to in Acts xii. 25, with that so fully described in Galatians, are not likely to meet with much acceptance. We should be less inclined to quarrel with the date assigned to the composition of the Acts, shortly after 81 A.D. though German critics like Weizsäcker refer it to the second century.

*Archbishop Wake and the Project of Union (1717-1720) between the Gallican and Anglican Churches.* By J. H. Lupton. (Bell.) This publication comes very opportunely, when projects of the union of the Anglican and Roman Churches are again brought forward; but we fear that the perusal will not tend to excite any great hopes of the possibility of such an event. The correspondence of Archbishop Wake with Dupin and others had never any official character. It was merely an exchange of views between private persons. The Archbishop does not seem to have communicated any of his letters, or even the fact that he was engaged in such a correspondence, to any of his suffragans. The correspondence was better known in Paris than in London, and the first overtures

came from the French side; but neither party was hopeful of success. Archbishop Wake allows as much from the first; and when, on the death of Dupin, his papers were seized and the letters examined, the party in authority judged them to be "the most abominable plot which a Catholic doctor has ever formed in matters of religion. Apostacy has never perpetrated anything more criminal" (p. 88). The affair died away, and left no results. But we may notice that Archbishop Wake's ideas were far more comprehensive than those of the party who are now seeking re-union. He admitted freely foreign Protestants to communion, and had no thought of throwing them over to please Rome. Dr. Lupton has done his part well; now and then, perhaps, there is hardly sufficient explanation. Gerberon's work alluded to on p. 26 is really by De Barcos, and will not be found in any list of the works of the former; and it might have been made more clear at first that the Abbé Du Bois spoken of is the future Cardinal.

*Thoughts and Aspirations of the Ages.* Edited by W. Chatterton Coupland. (Sonnenschein.) Dr. Coupland has made selections in prose and verse from the religious writings of the world. In a volume of 700 pages will be found passages from universal literature, "selected for their sublimity of thought, intensity of religious emotion, or purity and elevation of ethical sentiment." The book opens with an extract from the *Book of the Dead*, which M. Renouf says "contains the oldest known code of private and public morality," and concludes with Tennyson's:

"Ring out the darkness of the land,  
Ring in the Christ that is to be."

Selections from the scriptures of all religions are given, and though the Christian predominates, that (as the author points out) is simply due to the fact that of religious world-literature the Christian is the richest. Besides the religion of Ancient Egypt, we have Confucianism and Taoism, Brahmanism, Buddhism, Islam, Masdaism, Sufism. The Church of England is well represented by Bacon, Sir Philip Sidney, Sir H. Wotton, George Herbert, Jeremy Taylor, William Law, Cowper, Coleridge, Wordsworth, Charles Kingsley, Keble, and R. C. Trench. It is needless to say that every quotation from these famous sons of the Church is well worth reperusal. The "English Romanists" have a compartment to themselves. One naturally expects to meet here with the most famous of English converts to the Church of Rome, John Dryden, but no place is found for the author of those noble lines:

"O gracious God, how well dost thou provide  
For erring reason an unerring guide.  
Thy throne is darkness in the abyss of light—  
A blaze of glory that forbids the sight."

In place of "glorious John," we find Pope's "Universal Prayer," not where we might fairly expect it, among the poems of Theism, but included among the poems of the English Catholics. This, however, is a small matter compared with the absence of any reference or allusion to Dr. Martineau. To edit a work on the thought and aspirations of the world, and to make no selection from the works of the leading religious writer of our age, is indeed to omit the part of the Prince of Denmark from the play of "Hamlet." Dr. Coupland tells us in his preface that living authors are wholly excluded. Hundreds of readers who are not Unitarians will say that this explains but does not justify this singular exclusion. This is a book to be bought and kept for reference. It contains extracts from many books which are not to be found in every gentleman's library. If a second edition is brought out, it would be an improvement, we suggest, to print

the name of the author at the foot of each selection. This seems preferable to turning to the notes at the end of the book for information. It is impossible adequately to review a work, every page of which is filled with extracts from the most suggestive writers of all ages and languages.

*A Spiritual Faith.* Sermons by John Hamilton Thom. (Longmans.) Dr. James Martineau has supplied an all too brief Memorial Preface to these selected sermons of his deceased friend. It is difficult to say which excites the greater admiration in Dr. Martineau's writings—the subtlety of the thought or the beauty of its expression. Fortunate, indeed, was Mr. Thom in the possession of such a friend. Mr. Thom, the well-known Unitarian minister of Liverpool, was of Scotch descent and Irish birth and training. At first his departure from the orthodox Confession of Faith went no further than Arianism. His ministry in Renshaw-street, Liverpool, began in 1831, and it was here that the young Ulster Presbyterian came under the influence of Dr. Channing. "Mr. Thom could the more easily let go the Arian conception of a superhuman Christ as his deepening religious consciousness assured him of the immediate living intercommunion between the human spirit and the Divine." To a devout Unitarian "God is His own revealer." The extraordinary humility of Dr. Martineau is manifest in all he writes. We have an instance here when, speaking of the part he took in managing the *Prospective Review*, he lays claim to "bringing it only a homely contribution of common sense and some knowledge of affairs." These sermons are "no mere products of literary industry, producible at will; but like the true prophet's word, which can be spoken only when 'the Spirit of the Lord is upon him.'" After these words of Dr. Martineau, any commendation by the writer of this notice is quite superfluous:

"He who ministers here is no priest of any altar made with hands, but a prophet of Him who is a Spirit and communes with those whose worship is in spirit and in truth. And if they are yet but a scattered host, it will not be always so. It needs but voices of the Spirit, like that which bears its witness here, to wake response from every side, and wider and wider spread the spiritual family of God."

#### NOTES AND NEWS.

MR. JOHN MURRAY will publish, before the end of the present month, *The Great Rift Valley*, by Mr. J. W. Gregory, of the Natural History Museum, describing his journey to Baringo and Mount Kenya in British East Africa, with special reference to the geography, geology, native races, fauna, and flora of the region, and remarks upon its future prospects.

MESSRS. SMITH, ELDER & CO. will publish during May a new work on *The Labour Problem*, by Mr. Geoffrey Drage, M.P.

MR. CLAUDE MONTEFIORE is preparing for publication *The Bible for Home Reading*, with comments and reflections for the use of Jewish parents and children. The first part, down to the second visit of Nehemiah to Jerusalem, will be issued shortly by Messrs. Macmillan & Co.

MESSRS. CASSELL & CO. will publish this week *A Diary of the Home Rule Parliament*, 1892-1895, by Mr. H. W. Lucy, author of "The Gladstone Parliament" and "The Salisbury Parliament."

MESSRS. G. P. PUTNAM'S SONS, of New York and London, will publish immediately a continuation of Mr. George Haven Putnam's work on *Authors and their Public in Ancient Times*. This continuation will be in two volumes, one of which deals with the production of MSS. in

monasteries and the incunabula of printing, while the other covers the sixteenth and seventeenth centuries.

MR. FISHER UNWIN is about to add to his "Story of the Nations" series a volume on *Bohemia*, by Mr. C. E. Maurice, author of "The Revolutionary Movement of 1848-9" in Italy, Australia, Hungary, and Germany." This volume would have been published last autumn, but the original draft of the MS. was destroyed in the fire last year at Messrs. Unwin Bros. Fortunately, a second draft was in existence.

MR. GEORGE ALLEN, of Ruskin House, will shortly publish a Guide to the Dolomites, by the Rev. Dr. Alexander Robertson, of Venice, illustrated with forty full-page plates, a frontispiece by Mr. William Logsdail, and a map.

MESSRS. SWAN SONNENSCHEIN & CO. will shortly add to their "Social Science" Series a book on *The Progress and Prospects of Political Economy*, by Prof. J. K. Ingram, of Trinity College, Dublin.

MESSRS. ARCHIBALD CONSTABLE & CO. have nearly ready a reprint of *Boswell's Life of Johnson*, in six foolscap octavo volumes, with an introduction and some notes by Mr. Augustine Birrell.

MESSRS. DIGBY, LONG & CO. will publish immediately *Boer and Uitlander*, by Mr. William F. Regan, who attempts to present the recent incidents in the Transvaal from the point of view of the Boers. The book will be illustrated with portraits and a map.

A NEW volume of Messrs. Hutchinson & Co.'s "Zeit-Geist" Library will be published immediately, under the title of *Out of Bounds*, being the adventures of an unadventurous young man. It is written by Mr. A. Garry, and has a frontispiece in colours by Mr. Warwick Goble.

MR. JOHN MACQUEEN will publish early next week a last century romance by a new writer, Mr. Paul Creswick, entitled *At the Sign of the Cross Keys*. Mr. Macqueen will also have ready the following week a selection from the poems of the late Prof. Blackie, edited, with an appreciation, by his nephew, Dr. Stoddart Walker.

MR. FISHER UNWIN announced a translation of M. Gaston Boissier's book on *The Country of Horace and Virgil*. The translator is Mr. D. Havelock Wilson, who (we trust) will have profited by the comments made on his version of the same author's *Rome and Pompeii*.

IN anticipation of the probable restoration of the cloisters and chapter-house, Mr. J. M. Cowper has decided to send his memorial inscriptions of Canterbury Cathedral to press immediately. He hopes to have them, with the biographical notices, printed before the work of restoration is commenced.

THE firm of Baron Tauchnitz has just added Miss Eliza D'Estere Keeling's last novel, *Old Maids and Young*, to their "Collection of British Authors."

A new quarterly journal, under the title of *Cheshire Notes and Queries*, devoted to the antiquities, family history, parochial records, folk-lore, local customs, and traditions of the county whose name it bears, will be issued during the present month by Mr. Elliot Stock.

DR. KARL BLIND will have an article in this month's *North American Review* on England and the South African Republic, containing personal reminiscences of President Krüger, General Smit, and Minister Du Toit. He shows by documentary evidence the abolition of the suzerainty in 1884, and appeals to this country to respect the independence of the Transvaal commonwealth in the same way as the independence of Switzerland is respected by continental monarchies.

We hear that it is proposed to form a new publishing company, by amalgamating the two firms of J. Masters & Co., of New Bond-street, and John Hodges, of Bedford-street. The former was founded, in Aldersgate-street, so long ago as 1827; one of the present partners can boast of sixty years' experience. The other, which was first started, at Frome, in 1854, is best known by its enterprise in bringing out the "Catholic Standard Library," which now numbers twenty volumes. The new company will continue the special class of business associated with the names of the two existing firms.

We learn that, in accordance with a family arrangement, Mr. Theodore Watts has added to his surname that of his mother, and will in future sign himself Theodore Watts Dunton.

ON Wednesday next Messrs. Sotheby will begin the sale of the library of Lieut.-Col. J. Tobin Bush, of Bristol, which, though not large, is of a choice character. It comprises a series of Aldine and Elzevir editions of the classics, productions of the fifteenth-century press, and also books illustrated by Rowlandson, Cruikshank, and Leech. We may specially mention a copy of Villon, printed on vellum, that had belonged to Charles Nodier.

#### UNIVERSITY JOTTINGS.

FULL term begins next week at both Oxford and Cambridge—but, as usual, at Cambridge at the beginning of the week, and at Oxford at the end.

A CONFERENCE on secondary education will be held on Monday and Tuesday next in the Senate House at Cambridge, attended by representatives of the universities of Oxford, Durham, London, Victoria, and Wales, as well as from a large number of educational bodies. The following is the first resolution, to be proposed by the Rev. Dr. Magrath (vice-chancellor of Oxford), and seconded by Dr. J. G. Fitch:

"That this conference, before proceeding to the consideration of matters of detail, desires to express its general approval of the scheme set forth in the Report of the Royal Commission on Secondary Education, and would welcome the passing of legislative measures in general accordance with the recommendations therein contained."

THE University of Glasgow has this week conferred the following honorary degrees: that of D.D., upon M. F. A. Lichtenberger (dean of the faculty of Protestant theology in the University of Paris); and that of LL.D., upon Mr. Walter de Gray Birch (of the MS. department in the British Museum), Mr. W. T. Thiselton Dyer (director of the Royal Botanical Gardens at Kew), Prof. Andrew Gray of Bangor, and Prof. F. W. Maitland of Cambridge.

THE University of Edinburgh has received a grant of £20,000 from the trustees of the late Earl of Moray, as a fund to be used for the promotion of original research.

DR. J. PERRY has been appointed to the chair of mechanics and mathematics at the Royal College of Science, vacant by the resignation of Prof. T. Goodeve.

THE Drapers' Company have voted £50 to Mr. Percy Williams, who was placed first in honours at the recent examination for B.Sc. at London University, towards defraying his expenses of post-graduate study at University College.

MR. TALFOURD W. ELY will deliver a course of six lectures on "Greek Art of the Fourth Century," at the Ladies' Department of King's College (Kensington-square), on Wednesdays, at 3 p.m., beginning on April 29. The lectures will be illustrated with photographs, casts,

electrotypes, &c.; and visits will also be paid to the sculpture galleries of the British Museum, and to the collection of casts from the antique at South Kensington.

IN connexion with the London University Extension Society, Mr. J. W. Headlam will deliver a course of five lectures on "Goethe's Faust" at Chelsea, on Tuesdays at 5.15 p.m., beginning on April 21.

MR. F. C. CONYBEARE began on Friday of this week a course of five lectures on "Demonology," at University Hall, Gordon-square.

WE quote the following from the Paris correspondent of the *Times*:

"The inaugural meeting of the new Franco-Scottish Society is to be held in Paris from April 16 to 18 at the Sorbonne. The objects of the society are to promote more intimate relations between the universities of France and Scotland, and to stimulate research concerning the 'ancient alliance' between the two countries. A part of the scheme is to purchase the old Scots College here from its present owners, the Scottish Catholic Bishops, and to restore it to its old uses in some form consistent with modern ideas. At present it is let as a private school, and the proceeds are applied to educating young Scotchmen at St. Sulpice for the Catholic priesthood. It need hardly be said that the movement is purely academic and scientific, and free from political, religious, or anti-religious bias of any kind. Delegates will attend on behalf of the Scottish Universities, and on the French side the Paris University and Upper Schools will be represented by their chief authorities. The business part of the programme will be dealt with in the mornings, the afternoons being reserved for discussions on the place of Greek and the political sciences in university education. M. Jules Simon is to preside both at the sittings and at the banquet to be given to the Scottish guests by their French colleagues on Saturday."

#### ORIGINAL VERSE.

##### RUNNERS FROM MARATHON.

(490 B.C. and April 10, 1896, A.D.)

"A RUNNER comes from Marathon—look out—  
He bringeth freedom—slavery or death.  
Speak—but one word—thou craven, scant of  
breath!"  
"Vict'ry"—he gasps in dying—"foe-in-rout."  
On the o'ercircling hills, and round about,  
The crowded marble Stadion beneath,  
All wait with straining eyes and heads awhreat  
The runner of to-day. "He comes," they shout,  
"He comes, and we rejoice. A Greek hath won."  
While generous gladness raineth storms of flowers,  
As royal hands take Hellas' peasant son,  
To lead him forth, one the acclaim that showers  
From all alike; each grateful to those Powers  
That gave to Greeks—the race from Marathon.

ELIZABETH MAYHEW EDMONDS.

#### MAGAZINES AND REVIEWS.

IN the *Boletin* of the Real Academia de la Historia for March, Maria Fabié prints an extract from the History of Saxony of Habler, giving an account of the rise and fall of the commercial house of Conrad Rott at Lisbon. He was a rival of the Fuggers, and had obtained a monopoly of spices and precious stones in Portugal. Rodriguez Villa writes on Francisco de Rojas, the ambassador of Ferdinand the Catholic. The materials are taken from the archives of the Duchess of Alba and those of the ex-Empress of the French. The article is full of interest. Rojas was proxy in the marriages between Philip and Juana de Loes and between Prince Juan and Margareta. Some fault of etiquette in the after-marriage ceremony so offended the latter that she never forgave it. Incidentally we have Ferdinand's opinion of Alexander VI., at a time when the

Pope was loading him with favours: "He lets the affairs of the Roman Church, and many of those of the Church Universal, go to ruin and disorder"; and "there remains for him in this life only great infamy, and it is to be believed great punishment in the next, unless Our Lord treats him with the greatest mercy." A further instalment of *Inscriptions Basques* is given by Mr. Dodgson. Padre Fita fixes critically the date and circumstances of the Council of Tarragona in 1318. The "Noticias" report several new Roman inscriptions and archaeological works published in Portugal.

#### CORRESPONDENCE.

##### PROFESSOR KNIGHT AND HIS REVISERS.

Dublin: April 11, 1896.

In the Preface to Messrs. Macmillans' re-issue (Eversley Series) of Prof. Knight's edition of Wordsworth, I observe that the editor states that

"the whole of what was included in the former edition [published by Mr. Paterson, of Edinburgh] has been revised, corrected, and re-adjusted in this one. *Errata* are corrected: the changes of text, introduced by Wordsworth into the successive editions of his poems, have all been revised: while the chronological order of the poems has, in several instances, been changed in the light of fresh evidence."

In a note, Prof. Knight adds:

"In addition to my own detection of errors in the text and notes [of the first edition], I acknowledge special obligation to the late Vice-Chancellor of the Victoria University, Principal Greenwood, who went over every volume with laborious care, and sent me the result. To the late Mr. J. Dykes Campbell, to Mr. J. R. Tutin, to the Rev. Thomas Hutchinson of Kimbolton, and to many others I am similarly indebted."

And, again, at the close of the Preface he expresses his obligation to "Mr. W. B. Kinghorn, for his valuable assistance in the revision of proof-sheets." Beyond these (so far as I have been able to find) no further acknowledgment of aid received in the task of revision appears in the Preface or elsewhere in these volumes. Now, seeing that the present fairly accurate condition of the textual notes in volumes i. and ii. is due in the main to the gratuitous labour expended by myself upon Prof. Knight's proof-sheets, this discovery, it will readily be believed, comes upon me as a distinctly unpleasant surprise. Such treatment indeed, I did not expect, for I never had to do with a Professor of Moral Philosophy before.

In December, 1894, I had a letter from Prof. Knight in which, after a flattering reference to my note on Wordsworth in the current *Fortnightly*, he told me of the forthcoming re-issue of his work, of which he asked me to read the proof-sheets; adding that Mr. J. Dykes Campbell had already promised to look them over. Well pleased to be associated with that genial and accomplished scholar, and willing to lend a hand, however feeble, in the cause of Wordsworth's poetry, I consented; and soon after received vol. ii., and, subsequently, the bulk (not the Preface) of vol. i., from the printer—that is to say, not the slip proofs, but the sewn sheets. These I revised with the utmost care, entering the needful corrections, &c., on the margin, for the sake of clearness, in red ink. The condition of the proofs when they reached me showed that someone—whether Prof. Knight or another I know not—had made an abortive and half-hearted attempt to correct, with the aid of the excellent "Aldine" notes, the myriad errors of the Edinburgh edition; but many of these—verbal and numeral—still awaited correction at my hand. I did not venture to suggest any important changes in the editor's critical or illustrative

notes (indeed, in the advanced state of the sheets, any large modification of these was out of the question), but confined myself, with one or two trifling exceptions, to the revision of the text and textual notes, feeling sure that it was in these directions that my aid was most needed and most desired. Yet when the sheets left my hands they positively looked as though they were in the eruptive stage of scarlet fever, so frequent had been the calls for the reviser's pen. On receipt of the corrected sheets, Prof. Knight wrote to me as follows (February 14, 1895):

"Words fail me to thank you adequately for the great services you have rendered to me, and to this new edition of Wordsworth. It is more than kind. I wish I could make you some adequate return; all I can at present do is to thank you *de profundis*."

Perhaps it is this despair of making me some adequate return that has so crushed and, as it were, paralysed Prof. Knight's energies as to disable him from making what was, after all, the only return that the exigencies of the case demanded, namely, the very trifling courtesy of a public acknowledgment.

Shortly after this I sent Prof. Knight a table drawn up so as to exhibit the poet's many successive alterations in the text of "Simon Lee." (This table I now find printed on page 336 of vol. i., though without any indication of the source whence the editor obtained it.) In reply, Prof. Knight again refers to "the assistance so generously rendered" by me, "and intrinsically so very valuable" [the italics are his]; and announces that the printer will shortly send me proofs of vol. iii. in slip form. From that time—March, 1895—to this neither proof nor any word of explanation has reached me from printer or professor. Those who know anything of Prof. Knight's earlier edition of Wordsworth will not need to be told that, of the errors in the textual notes, about four-fifths are contained in vols. i. and ii. These volumes once corrected, the back, so to speak, of the recension is broken. When I had accomplished for him the revision of some four-fifths of his errors, I take it Prof. Knight conceived that he and his friends would probably find themselves together capable of dealing with the remainder, and that the humble sponge, having under deft squeezing yielded up all that was needed, might now be put away out of sight. Hence, no doubt, this conspiracy of silence on the parts of the Moral Philosopher and his printer.

I do not for a moment question the amount or value of the aid which the editor assures us he has obtained from Prof. Greenwood, Mr. Tutin, the Rev. Mr. Hutchinson of Kimbolton, and the rest. I would only point out—and this is a matter which must be clearly understood—that, even with the combined assistance of these gentlemen, the editor nevertheless somehow failed, without further help, to bring his proof-sheets up to the requisite pitch of accuracy. Else, how—if the corrections supplied by the persons whom he enumerates, together with his "own detection of errors" in the earlier edition, indeed formed the sole, or even the principal, means employed by the editor in the final detection of these volumes—how did it happen that the sewn proof-sheets reached me in so faulty and imperfect a condition? On this point, I repeat, let there be no ambiguity. When something more than a year ago, Prof. Knight's proof-sheets came into my hands, they beyond all question fell—while showing in several respects a marked improvement on the execrable blundering of the former edition—very far short indeed of the standard of correctness which, at this time of day, we have a right to demand in a critical edition of Wordsworth. By a fortunate accident I have in my possession a duplicate

set of the sheets of vol. ii., of which, should the truth of my assertion be called in question, I shall hold myself at liberty to afford an opportunity for inspection to any student interested in the matter. When the sheets were returned to Prof. Knight, they bore upon them, in the shape of my marginal notes, the result of many days' arduous and irksome labour—the task of collating the Poems of 1793 in their several editions proved, I remember, especially intricate and fatiguing—and were as near as need be to absolute correctness. But I am not able to say, without a detailed examination of the notes to each poem, whether all my MS. alterations have been adopted in these published volumes or not; for since I parted with the sheets in February, 1895, I have never been favoured with the sight of an emended proof!

In revising I confined myself, as I have said, to text and textual notes. To this rule there were, however, a few exceptions, one of which I shall now particularise, if but to show to what ingenious flights Prof. Knight, when soaring on untrammelled wing, can rise. In going through vol. ii., I found a note by the editor on the lines, "The Cock is Crowing," &c., and ventured to counsel its removal. My suggestion was followed. The note ran as follows:

"The Fenwick note tells us that this poem was a favourite with Joanna Baillie. It might be a companion to her own—

The chough and the crow  
To roost must be gone."

[The italics are mine.]

How admirably the poetess' rhythm and measure are here improved upon! And how profound, how penetrative must be the critical sagacity that can trace a resemblance between the elaborate simplicity of her delightful "Outlaws' Song," and the halting straggle of Wordsworth's least fortunate improvisation.

After all, it does not seriously concern either myself or my interests that my name should not appear among those to whom acknowledgment of aid is given in Prof. Knight's preface; and indeed it is a fortunate circumstance, and one over which I freely and unreservedly rejoice, that the textual notes at least of this, which for many reasons seems likely to be during years to come the standard edition of the poet, are, so far as vols. i. and ii. extend, both accurate and complete. But the fact of my personal indifference does not lessen Prof. Knight's culpability in this matter; and I have felt it to be my duty to bring his proceedings *coram populo*, and publicly to record my earnest protest thereagainst.

THOMAS HUTCHINSON.

#### THE "PRENZIE" ANGELO.

Oxford: April 6, 1896.

In the ACADEMY for April 4 Prof. Skeat suggests that the word *prenzie* in Shakspere's "Measure for Measure" (III. i. vv. 94 and 97) is a misprint for *preuzie*, and that this is a word formed by adding the suffix *-y* to the "adjective or substantive" *preus*, which is an "English spelling of the French *preux*," and is found in Dan Michel's "Ayenbite of Inwit." The word *preuzie*, he goes on to say, was either existent in English or coined by Shakspere himself.

First as to an English *preus*. There is as yet no evidence for it. In fact, the passage cited by Prof. Skeat from the "Ayenbite" makes it likely that Dan Michel did not know such a word. For his work, which is a literal rendering of Frère Llorens' "Somme de Vices et de Vertus," shows very conclusively that the translator's knowledge of Old French was limited; and one of his peculiarities (see R. W. Evers's *Beiträge zur Erklärung und Textkritik*

von Michel's "Ayenbite of Inwit," Erlangen, 1887, p. 5) is that

"he takes French words bodily into his text, or leaves a gap, putting the French word in the margin marked with a cross, when the proper translation does not immediately occur to him."

*Preus* and *preous* ("Ayenbite," p. 83) are instances of this, and are thus marked with a cross in the MS. (Evers, p. 87, notes 3 and 7).

So much for the adjective. There is a corresponding substantive in English, namely, N.E. "prowess," which Dan Michel uses a few lines above, in the passage quoted by Prof. Skeat; but it scarcely need be said that *preuzie* could not have been formed from this word.

But granting that an adjective *preus* did exist in English, it would be necessary to explain the voicing of the *-s* in a derivative adjective formed by the addition of the suffix *-y*. And by Shakspere's time the final *-s* of the French adjective was heard only when the following word began with a vowel, so that any English adjective made from it would probably have *no s* at all. As to the meaning of the French word *preus*, it has never had the signification "prudish," which was a late development of the feminine form, *prude*, only.

The only possible connexion between this hypothetical *preuzie* and French *preux* would be through the fact that Shakspere had coined the word out of the French phrase *Les neuf preuses*, intending to stigmatise Angelo as the "like-one-of-the-nine-female-worthies Angelo." But what would "in preuzie guards" mean?

MARK LIDDELL.

#### BERBER NAMES.

Jerusalem: March 24, 1896

In the review of Mr. Harris's book on *Tafilet* [Tafilet] in the ACADEMY of March 7, Prof. Keane discusses the origin of this name; but I would like to add a suggestion. Some years ago, when investigating the topography of the Moorish Empire, I raised the question as to the prevalence of initial and final *t* in the Berber names, in the inquiry column of the *Times of Morocco*, then in my charge. Many other instances might be quoted, but to take two of the better known—Ta-Filet-*t* and Ta-Rudán-*t*—as specimens, of which the corresponding adjectives are Fileli and Rudáni—man or thing of Tafilet or Tarudán—it is evident that the meaning of the names is "the place of the Fileli and Rudáni," or "the Fileli-Place," and "The Rudáni-Place." The same is the case with the name by which the Berbers know their tongue, Ta-Mazigh-*t*, "the Noble Thing," or language, calling themselves Amazigh (pl. Imszighen), or Noble. The initial *Ta* is here plainly equivalent to an article, the final *t* being but the feminine suffix to agree with the "place" or "thing" implied. In the dialect of Barber spoken in the Rét provinces, between Ceuta and Algeria, the only one which I have attempted to learn, there is unquestionably an article *tha*, as may be seen from the Gospels issued in that tongue,\* the only available literature, though this article appears to be unknown in Algeria.† It is possible that other names in Morocco beginning with *T*—as Tangier and Tetuan—whatever fanciful derivations are handed down from writer to writer, owe their form to this article before a masculine noun.

\* Translated recently by William Mackintosh (British and Foreign Bible Society).

† According to Prof. René Basset's Grammar, which was brought forward by the Marquis of Bute, after I had read a paper on the Berbers at the Cardiff British Association meeting (published by the Anthropological Society), to question my statement about this article, but which does not deal with the Morocco dialects. Whence, then, did one section only get an article?

I should like at the same time to ask for further light on the connexion and influence of the Phoenicians on the Berber language, or at least upon its nomenclature on the coast. Take, for instance, the original name of Cadiz, Agadir (or Aghadir), whence Gadeira and Gades. This word, in Southern Morocco, Berber, or Sussi, only means an entrenched camp or other strong place; and though chiefly known on maps in connexion with the port south of Mogador, called by the Spaniards Santa Cruz, it is common throughout that province, but always in conjunction with the actual name of the locality. This is the case with the port referred to, the real name of which I am sorry not to have at hand at this distance, and it is only spoken of as "The Agadir" *par excellence*. The inscription on a Phoenician coin found at Cadiz is M'BAALI AGADIR; may it not be that it was the Agadir of Baal? It strikes me that clues may yet be found to Phoenician problems among the Berbers, along whose coasts the citizens of Tyre had colonies.

J. E. BUDGETT MEAKIN.

THE BASQUES.

Sare: April 12, 1896.

Mr. T. L. Phipson, Ph.D., in an article on "The Basques: their Country and Origin," in the *Gentleman's Magazine* for April, has made the astounding discovery that the Basque language is "really a hideous mixture of Spanish *patois* (Spanish more or less adulterated with French) and Moorish or Arabic," and that this Basque *patois* was developed during the Moorish occupation of Spain "from 756 to 1492." Dr. Phipson has studied the vocabulary only, and knows not a word of the grammar. He is evidently unaware that this theory was put forth by M. Pierquin de Gembloux in his *Histoire Littéraire Philologique, et Bibliographique des Patois* (Paris: Techener, 1841), second edition "Suivie de la Bibliographie Générale des Phonoplasmes Basques" (Paris: Aubrey, 1858), and was, so to say, laughed out of court nearly half a century ago. The fact that from 70 to 80 per cent. of the actual Basque vocabulary is borrowed from one or other of the races with whom they have been in contact is patent to every philologist. The odd thing is how Mr. Phipson can have imagined that philologists like W. von Humboldt, Prince L. L. Bonaparte, Prof. Vinson, Schuchardt, Van Eys (to name no others), could have overlooked so evident a fact. It is almost like a writer on the origin of the horse discovering that it is a quadruped.

WENTWORTH WEBSTER.

BASQUE TOMBSTONE DECORATION.

Hôtel Central, Biarritz: April 12, 1896.

A chapter of decorative art might well be dedicated to the tombstones of the French Basques. So far as books go, it appears that no origin for anything that is distinctive on them, when compared with those of their neighbours, has been indicated. Last Tuesday, I had the pleasure of finding in the Museum at Burgos three Roman tombstones from the ruined town of *Clunia*, in Castile. I at once mentioned to Mr. Henry Rose, an English architect, and Prof. Pierre Paris, of the University of Bordeaux, who were my companions, that the decoration of their tops, above the inscriptions, was exactly like that to be seen on many a Basque tombstone in the Labourd. The professor remarked that the design looked almost like a prophecy of the tracery of a Gothic rose-window, and was kind enough to photograph the three stones in order to compare them with their modern *Heusakaldunik* rivals. E. S. DODGSON.

\* See Rawlinson's *Phoenicia* ("Story of Nations"), pp. 290 and 67, 68.

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, April 19, 7 p.m. Ethical: "The Ethics of Business Life and National Relations," by Mr. Augustine Birrell.  
 MONDAY, April 20, 4.30 p.m. Victoria Institute: A Paper by Dr. J. Cleland.  
 8 p.m. Society of Arts: Cantor Lecture, "Precious Stones," II., by Prof. Henry A. Miers.  
 8 p.m. Royal Institute of British Architects.  
 TUESDAY, April 21, 3 p.m. Royal Institution: "Child-Study and Education," II., by Prof. James Bally.  
 5 p.m. Statistical: "Notes on the History of Pauperism in England and Wales from 1850, treated by the Method of Frequency-Curves, with an Introduction on the Method," by Prof. G. Udny Yule.  
 8 p.m. Civil Engineers: Discussion, "The Thirlemere Works for the Water-Supply of Manchester," and "The Vyrnwy Works for the Water-Supply of Liverpool."  
 8 p.m. Toynebee Library Readers: "De Quincey," by Mr. A. Loewenstein.  
 8.30 p.m. Zoological: "A Collection of Mammals from Ecuador," by Mr. W. E. de Winton; "The Anatomy of a Grebe (*Aechmophorus major*)," with Remarks upon the Classification of some of the Schizophaganous Birds," by Mr. F. E. Beddoe; "The Butterflies of St. Vincent, Granada, and Adjoining Islands," by Messrs. F. D. Godman and O. Salvin.  
 WEDNESDAY, April 22, 8 p.m. Society of Arts: "The Perfected Photochromoscope and its Colour Photographs," by Mr. F. E. Ives.  
 THURSDAY, April 23, 2 p.m. Antiquaries: Anniversary Meeting.  
 3 p.m. Royal Institution: "Recent Chemical Progress," II., by Prof. Dewar.  
 8 p.m. Chemical: "The Temperature of Certain Flames," by Prof. W. N. Hartley; "Halogen Additive Products of Substituted Thiosinamines," by Dr. Augustus E. Dixon; "The Constitution of Cereal Celluloses," by Messrs. C. F. Cross, E. J. Bevan, and Claud Smith; "An Apparatus for the Detection of Boric Acid," by Mr. W. M. Doherty; "Ethereal Salts of optically active Malic and Lactic Acids," by Prof. Purdie and Dr. S. Williamson.  
 8 p.m. Mathematical: "An Algebraical Operation considered by Cayley," and "Symmetrical Partitions in Three Dimensions," by the President; "The Division of the Lemniscate," by Prof. G. B. Mathews; "The Isomorphism of a Group with Itself," by Prof. W. Burnside; "The Stability of a Frictionless Liquid-Theory of Critical Planes," by Mr. A. B. Bassett.  
 8.30 p.m. Society of Arts: "The Deserted City of Vijnanapar," by Capt. Charles Rolleston.  
 FRIDAY, April 24, 5 p.m. Physical: "Symbolism in Thermodynamics," by Mr. R. A. Lehfeldt; "Adjustment of the Velain Bridge," by Mr. R. Appleby; "The Effect of Waveform on the Alternate Current Arc," by Mr. J. Frith.  
 9 p.m. Royal Institution: "The Circulation of Organic Matter," by Prof. G. V. Poore.  
 SATURDAY, April 25, 3 p.m. Royal Institution: "The Vault of the Sixtine Chapel," II., by Prof. W. B. Richmond.  
 3.45 p.m. Botanic: General Fortnightly Meeting.

SCIENCE.

THE SERMONS OF BUDDHA.

Die Reden Gotamo Buddho's. Von Karl Eugen Neumann. Erste Lieferung. (Leipzig: Friedrich.)

This is the first instalment of what should prove to be a most important undertaking. It is nothing less than a literal translation of the sermons and sayings of Sâkja Muni, Gautama, the Buddha, whom the translator, in his zeal for Pâli forms, prefers to call Gotamo Buddha. The work is to consist of five parts, and will comprise the whole of the middle collection of the Pâli canon known as the Mag'gimanikâja.

According to Goethe, translation is of three kinds—prosaic, parodic, and identical; but only the third, which approximates to an interlinear version, is altogether satisfactory. Dr. Neumann adopts this view, and brings to his task not only the two requisites which he himself considers indispensable—namely, a knowledge of, and repeated occupation with, the best Sanskrit texts, and a practised study of the Pâli documents extending over years—but also, from long residence in Ceylon and personal daily contact with the heads of the Noble Order of the Yellow Robe, an intimate acquaintance with the life and thought of the Southern followers of the great Ascetic of the North.

Thanks to the labours of the Pâli Text

Society, we shall soon possess, in excellent editions of the text, which hitherto has been scattered on pasohs and palm-leaves, the whole Baudd'a canon, and there will then be a vast field of accessible Oriental thought which the Pâli scholar will do well to open up to Western students. In the Mag'gimanikâja we have a compendium of Buddhism which is valuable alike to the historian, the philologist, and the philosopher; and our author is to be congratulated upon the well-fitting Teutonic dress in which he has begun to present it to the cultured European public. It consists of 152 discourses which, as regards the length of the address, hold the mean between the longer dissertations of the Dig'anicâja and the numerous shorter communications, sometimes only single sayings, of the Kuddakanikâja. These, together with the Nikâjas called Anguttara and Samutta, constitute the Suttapitakam or canon of analects, as distinct from the Vinajapitakam, that of conduct. To the Dvipitakam, the twofold canon, was afterwards added the Ab'dammapitakam, the scholastic or philosophical canon, and so the Three Baskets or Baudd'a Biblia Sacra were formed. At the time of Gautama's death, about 480 B.C., it is most likely that the only collection known was the Suttapitakam, and that in the course of time, as Buddhism spread and developed, it was found necessary to add the other two. The word *pitakam*, "basket," as applied to the whole thought of doctrine is first found in the third century after Gautama, about 200 years after the fixing of his sayings on a stupa of As'oka at B'arahut. And for the first time in a literary form we meet with Pitakattajam in the Milindapanho, afterwards in the Dipavamso and Mahâvamso.

The significance of these authentic documents of pure Buddhism becomes manifest step by step. The bands of Sravakas and Upâsakas increase. We see Brahmins and householders, nobles and citizens, the learned and the ignorant, the rich and the poor, joining the ever-widening circles of discipleship. We pass from speech to speech, and pick up the red thread which runs through them all as we grow familiar with the sharply defined individuality of the master. Keen wit, apt illustration, noble and beautiful utterance are here; the only drawback being what seems to Western readers an unnecessary amount of repetition.

Let us hope that Dr. Neumann may be able to finish the work which he has so well begun.

HERBERT BAYNES.

CORRESPONDENCE.

THE RESTORED PRONUNCIATION OF GREEK.

Liverpool: March 31, 1896.

The last group with which I have to deal are the three signs, *o*, *u*, *ou*. These are associated historically with six sounds: namely, the four types which are created by making *o* long or short, and open or close, respectively; the long *u* (= Fr. *ou* or Eng. *oo*); and the diphthong *ou*, which is compounded of *o* and this *u*. We have good examples of open *o*, both long and short, in Eng. "caught," "cot"; and a less

good example of long close *o* in Eng. "coat," "cote." Its defect is that it generally contracts to a *u*, or even a *w*, towards the end, thus forming an incipient diphthong (*ö+u*) or (*ö+w*). A better example of close *o* is French *au*, which can be made either long or short; but the short value is foreign to English, except in a certain Scotch pronunciation of *ö*. I name these things particularly, because Profs. Conway and Arnold do not seem to use the terms open *o* and close *o* in their accepted meanings—the meanings which all the authorities intend to convey when they use those terms. To avoid confusion, I will adopt the signs *ö* and *aw* to represent the long close *o* and the long open *o* respectively, and will signify the quality of the short *ö* by the addition of an adjective. The pronunciations prescribed by the professors are *aw*; *o* = close *ö*; *ov* = *ü*. But the pronunciations of *o* and *aw* are illustrated by key-words, which are far from harmonising with these instructions. The English examples of close *ö* are the words "cannot," "consist," the *ö* of which is no close *ö* at all, but an ordinary English open *ö*, somewhat spoiled and obscured in the pronunciation by the adjacent strong syllable. The key-word given for *aw* (= *o*) is Eng. "oar" or "ore"; and the authors are elsewhere careful to say that it is the normal pronunciation of these words which they desire to indicate. Now we know that at Putney an oar is an *aw*, and is wielded by an *awzman*, but this is not normal English outside the Thames valley and some neighbouring places. A large majority of the English-speaking world repudiates this long open *o*, and pronounces both "oar" and "ore" with a long close *ö*. I do not deny a certain difference between this long close *o* and that of "coat": the former *o* tends to terminate in a more openly, the latter in a more closely, articulated vowel than itself. But the main body of the sound is in both cases a close *o*. I therefore find, in the case both of *o* and *aw*, a direct contradiction between the precepts of the professors and their examples. I will indicate later which I prefer to follow.

The case of *ov*, like that of *ει*, demands historical explanations. The sign *o*, like *ε*, had at first no less than five different values, *ō*, *av*, open and close *ō*, and sometimes *ou*. But the open and close *ō* never occurred in the same dialect simultaneously, and the diphthong *ou* was generally represented by *ov*. The long values *ō* and *av*, however, existed side by side in most dialects, and from the early part of the sixth century (Kirchhoff, *op. cit.*) attempts are made in the inscriptions to indicate this difference. It is the Ionic form for *aw* which survives to us as *ω*. This left but one ambiguity: *o*, like *α*, *ι*, *υ* and contemporary *ε*, was both long and short (close *o*). But now a phonetic change, partly like and partly unlike that which levelled *ει* with long *ε*, set in. Its full effect was not reached in Attic until about the middle of the fourth century B.C.: it had then levelled the long close *ō* and the *ou* diphthong, not under either of the original values, but under that of long close *υ* — a value which has been retained until the present day. As to the steps of this remarkable change, Brugmann and Blass give discordant explanations; but the latter adduces very strong inscriptive evidence, and his theory also seems to me to be phonetically more feasible. He believes that the *ō* first became (like our Eng. *ə*) diphthongal, then coalesced with inherited original *ou*, and that then the second element of the diphthong gradually grew at the expense of the first, until at last it ousted it altogether. Under any hypothesis the history of *ov* and *ω* strongly supports my theory that the conditions of phonetic change were specially strong in Athens in 500-300 B.C. In our literary texts the difference between original *ō* and *ou* is now

concealed under the common spelling *ou*. As instances of radical *ou*, supported by early, chiefly Attic, inscriptions, Blass gives *οὐ*, *οὐτός*, *τοῦτο*, *τοιοῦτος*, *τοιούτως*, *στοιχή*, *ἀκλαυθός*, *βοῦς*, *δοῦλος*, *Σοῦνιος*, *ξουθές*, *στροῦθος*, *ξρουρα*. But, wherever *ou* stands for *oo*, as in *λόγου* (for *λόγος*) or *δηλούματα*, or stands for a lengthened *o*, as in *λόγους* (for *λόγοντος*) (see Brugmann, *Grundriss*, ii., p. 584, 672), its value in the early fifth century was not *ou*, like those above, but *ō*. This leads me to remark that, if Profs. Arnold and Conway are going to stick to the fifth century through thick and thin, it will be necessary for them to go through all their texts and mark what words have *ou* = *ō*, and what words have *ou* = *ou*, seeing that the levelled a pronunciation of the fourth century will hardly be admissible.

But theoretical niceties of this kind must necessarily give way to tutorial possibilities; and from this point of view I must express a very decided opinion that to teach  $\omega$  with any other value than that of the ordinary short open English  $\delta$  is impracticable in England. As to  $\omega$ , it is equally easy for English students to acquire it as  $aw$  or  $\delta$ ; but it is distinguished by length in any case. If we say  $aw$ , we destroy the convenient equivalence of  $\omega$  and Lat.  $\delta$  in our reformed pronunciation. I do not know whether any academic body outside England uses the  $aw$  pronunciation. In these days of international study, international intelligibility is some consideration. As to  $ow$ , I rejoice that the professors have adopted the pronunciation  $\bar{u}$ , although they have adopted it for a reason which I think unfounded: namely, that it is Periclean. It is, at any rate, a good classical value; it is also the modern Greek value; it has a very serviceable equivalence with Lat.  $\bar{u}$ , so that we shall no longer pronounce the same identical name as *Yoo-dass* in Latin and *Eye-ow-dass* in Greek.

Little need be said about the diphthongs with long first element. The students should be taught to add to these long vowels the subscript or  $\circ$  in the briefest possible form. I have been asked what is to be done with the grave accent. It seems to me that the value of the grave sign is chiefly negative. It directs the speaker not to raise his voice on the given syllable, but to run on in pretty even tone to the next accent. The professors think (ACADEMY, March 14) that I have not rightly interpreted their instructions about accent. They tell the student in their pamphlet (p. 18) that, if he cannot give a purely musical value to the Greek accents, he had better disregard them altogether, and that each word ought to be pronounced as far as possible with an even degree of stress on all syllables. Now this even stress seemed to me to be just equivalent to no stress at all; and the neglect of tonic accent seemed to me to mean either (1) the use of tone at random, and therefore generally wrong, or (2) the abstention from variations of tone altogether. The latter seemed to be the more favourable interpretation; and therefore I spoke of "reading out the masterpieces of human speech in monotone and without accent." But the professors object to this; they say:

"Dr. Lloyd falls into a double confusion—between stress and tone, and between word-accent and sentence-accent. Nothing we have suggested would prevent any passages of a Greek author from being recited with the fullest and most appropriate variation of tone, and of stress also as between different words in a sentence."

Now there is confusion here, no doubt, but to my thinking it is on the other side; for the professors speak as if we had here four independent phenomena to deal with, whereas we have really only two separate physical phenomena, applied to two different linguistic purposes. Our physical resources are lung-force and tone; and we can apply each of them

to give distinction either to a syllable in a word or to a word in a sentence. The professors have taken up the notion that we can study and apply these uses separately—i.e., that we can apply either lung-force or heightened tone to whole words, and yet not to any special syllable of each word. So we can, in theory; and also, no doubt, by an effort, in practice. We can even express the result in Greek notation, so far as tone is concerned; and it comes out in the following remarkable form (the circumflex, being a compound tone, is banished except *hypothesis*):

Οὐ μήν οὐδὲ ἔκεινό γ' ὑμας ἔγγειν δει, ὡ ἀνδρες  
Αθηναῖοι, ὅτι ψηφισμα οὐδενός ἀξιον ἔστιν, οὐ μη  
πρόσχεντα το ποιειν θέλειν τα γε δοξαντα προθύμως  
ὑμας.

Let the reader only recite the accented words each on a high tone, and the unaccented words each on a low one, and he will be hardly charmed with the effect.

I owe apologies to Demosthenes for this profanation of his text; but it shows exactly what the professors' rules result in, and how utterly vain it is to attempt the proper use of tone in the Greek sentence while ignoring its proper use in the Greek word. To introduce the latter is doubtless a difficult business, and it can only be done by steps. I think the first step is to distinguish the Greek accent by slight stress; the student will automatically give it tonic distinction at the same time. The next step will be to see that this tonic distinction is a rise, not a fall, of musical pitch. Whether it is then worth while to make the musical distinction between the acute and the circumflex must be left to the discretion of the teacher. But nothing could be a more decided case of *ἄτεπον πρότερον* than the attempt to intone our sentences before we know how to intone our words. The one must always influence the other profoundly; and the same is true of the two uses of lung-force or stress.

I have now finished my criticisms, which I admit I have made as trenchant as possible, because this reform is an important one, and it ought to be done at one stroke thoroughly. A course of successive tinkering will only bring the reforming movement into disrepute and disfavour. My advice to students has always been to have nothing whatever to do with any reformed Greek pronunciation, unless backed by some body strong enough to give it initial currency in this country. The time is ripe for discussion, but hardly for action. The right body to deal with it eventually in England seems to be the Headmasters' Conference. In Wales, no doubt the Welsh University is the right body; and if their scheme is open to amendment, so that it may afterwards, as a whole, command English imitation, the new University will have done a signal service to classical learning, but hardly otherwise.

**R. J. LLOYD.**

SCIENCE NOTES.

THE evening discourse at the Royal Institution next Friday will be delivered by Prof. G. V. Poore, of University College, on "The Circulation of Inorganic Matter."

At a meeting of the Society of Arts, on Wednesday next, Mr. F. E. Ives will give a lecture on "The Perfected Photochromoscope and its Colour Photographs."

THE council of the Royal College of Surgeons has awarded the Walker prize—for the best work in advancing the knowledge of the pathology and therapeutic of cancer, done within the last five years—to Mr. Harold J. Stiles, of Edinburgh; and the Jacksonian prize to Dr. A. A. Kanthack, of Bartholomew's, for an essay on "Tetanus."

LORD RAYLEIGH has been elected a foreign member of the Copenhagen Academy of Science.

MESSRS. SWAN SONNENSCHEIN & Co. have in the press a little work, which will appear at an early date, under the title of *Thoughts on Evolution*, by P. G. F. Its leading idea is that, as evolution is the method of the Creator—firstly, in developing man from the lower animals, and secondly, in developing the ideal or perfect man from humanity as it now exists—a study of the first period, which is completed, will throw much light on the second, in which we are now involved.

A CHEAP edition of *Home Nursing and How to Help in Cases of Accident*, by Mr. Samuel Benton, will be published next week by Messrs. Abbott, Jones & Co.

AT the last meeting of the London branch of the British Association for Child-Study, Dr. Colman gave an account of the various classes into which cases of marked mental defect are usually grouped. He referred to the more characteristic signs of mental defect—such as the shape of the head, form of features, &c.—but reminded the members that it was impossible to give any definition of what was mental defect: there was every gradation, from the normal child to the complete idiot. The general mental characteristics of abnormal children were next described. The most noticeable are awkwardness of attitude, and clumsiness in performing any fine movements; irritability of temper, often alternating with impulsive affectionate demonstrations; slight abnormalities in various features and in the general expression of the face, and the blunting of the senses, especially the sense of touch. Special attention was drawn to the frequency with which many defective children from a very early age exhibit fondness for animals. Dr. Colman insisted strongly upon the necessity of care on the part of parents and teachers, so that mental defects should be detected early. Anything wrong with the sense organs, such as abnormality of the eye requiring the use of glasses, or deafness from enlarged tonsils or from growth at the back of the nose, prevent the early education of the mind; and attention to them is generally followed at once by improvement in mental condition. The lecturer pointed out that in cases of pronounced mental weakness much good could be done before children reach an age at which they are received into special institutions by firmness and mild discipline; by seeing that the children are not left alone but are constantly with watchful friends; and by using every means, such as their love of animals and their interest in objects around them, to draw out and improve their defective mental powers.

#### PHILOLOGY NOTES.

THE April number of the *Classical Review* (David Nutt) opens with an article by Prof. Lewis Campbell, on "The Place of the *Parmenides* in the order of the Platonic Dialogues." Beginning with the evidence of diction, he first shows that the *Parmenides* belongs to the same group as the *Phaedrus*, *Republic*, and *Theaetetus*, written in the middle period of Plato's life. Then, taking up other considerations, he concludes that the *Phaedrus* is the earliest of these four Dialogues; and that the sceptical pair, the *Parmenides* and *Theaetetus*, are a little later than the *Republic*. Finally, in opposition to the opinion of M. Lutoslawski, he inclines to think that, of the sceptical pair, the *Parmenides* was composed slightly earlier than the *Theaetetus*. Mr. J. G. C. Anderson discusses the geographical names contained in Arabic accounts of the campaign of Basil I. against the Paulicians in 872 A.D. Prof. Tucker, of Melbourne, contributes critical notes

on the *Poetics* of Aristotle; while Mr. Herbert Richards concludes his on the *Oeconomicus* of Xenophon. Mr. E. Poste—in continuation of former papers, and with the help of passages in the *Ἄθηναίας Πολιτεία*, now restored by the acumen of Prof. Blass—attempts to reproduce the day's service of an Athenian juror, incidentally criticising some of the views proposed by Gilbert. Mr. C. D. Chambers examines part of Prof. Goodwin's view regarding the origin of the construction *οὐ μή*: especially (1) whether his theory of the direct descent of the Platonic *μή*+subj. from the Homeric *μή*+subj. is supported by facts; and (2) whether the prefixing of *οὐ* to such independent clauses would give the required meaning of strong denial or prohibition. Among the reviews—which are slighter than usual—we must be content to notice a very elaborate one of L. Havet's edition of the Fables of Phaedrus, by Prof. Robinson Ellis; Sidney Hartland's "Legend of Perseus," by Mr. F. B. Jevons; and Prof. de Mirmont on Naval Construction in the *Argonautica* of Apollonius Rhodius, by Mr. R. C. Seaton. Under Archaeology, the blunders in an English translation of Boissier's "Promenades Archéologiques" are severely animadverted on.

PROF. EDUARD ZARNCKE has reprinted from the *Biographisches Jahrbuch für Altertumswissenschaft* the Nachruf he devoted to his father, the distinguished Germanist, Prof. F. Zarncke. He has accomplished a difficult task with great tact and judgment, and has furnished a truthful picture of the activity and learned achievements of his father.

#### REPORTS OF SOCIETIES.

VIKING CLUB.—(Friday, March 20.)

THE REV. A. SANDISON, president, in the chair.—Mr. P. M. C. Kermode read a paper entitled "Illustrations of the Sagas from Early Monuments in the Isle of Man," in which he related the discovery of scenes from Sigurd Fafnir's Bane, sculptured on three cross slabs in the Isle of Man. The first, discovered by him at Andreas, in the north of the island, ten years ago, was recognised by Prof. G. F. Browne, now Bishop of Stepney, as bearing carvings similar to those at Gök and Ramsundberg, in Sweden, and on church door pillars in Norway. It had been figured and described by Mr. G. F. Black in the *Proceedings of the Society of Antiquaries of Scotland*, June, 1887, and by Mr. J. Romilly Allen before the British Association in the same year. The other two were found at Jurley in the north and Malew in the south of the island in 1890, and have not been described except in the author's *Catalogue of Manx Crosses* (2nd edit., 1892). All these pieces set forth the slaying of the dragon Fafnir, and Sigurd roasting and tasting his heart, the steed Grani, and the Talking Birds. The Jurley and Malew pieces showed for the first time Sigurd concealed in the pit. The Andreas piece showed also the figure of Loki bound, and the Malew one a conventional representation of the Otter, the slaying of which, by Loki, was the origin of all the trouble. Other Manx monuments bear figures which might represent Loki seized by the gods. Heimdall, porter of the gods, blowing the Gialla horn to awaken the gods, and to warn them to prepare for the last great battle; the Hart Eikthyrnir which bites the Yggdrasil Ash, and from whose horns drop dew, the source of all fountains, and other figures. Having quoted extracts from the Sagas bearing on these illustrations, the speaker referred to other instances of Saga subjects on Christian monuments, and concluded with some historical references from the *Chronicon Manniae*, but, owing to the loss of the inscriptions, found it impossible to identify these monuments with any historical personage. Having exhibited for comparison a number of other Scandinavian crosses from Man, he suggested that all of these (including the Saga pieces), about fourteen in number, had been sculptured by one hand, that of Gaut Björnson, who, in an inscription at Michael, claimed to have carved all the crosses in Man; that they dated between 1075 and 1150; and that, if there were any historical characters less unlikely than others to whom they might have been erected, these might be Godred Sytrigeon and his son Fingal, the last of the earlier dynasty of Manx Scandinavian kings. The lecture was illustrated with full-size diagrams of the three sculptures specially dealt with, and with a series of magic-lantern slides from photographs of other crosses in Man, &c.—Mr. J. Romilly Allen congratulated the society on its good fortune in having induced Mr. Kermode to travel from the Isle of Man to handle the subject of Manx crosses, of which he had such an intimate knowledge, and to show the splendid drawings and photographs he had collected. Since Cumming issued his *Runic Remains*, many additional stones had been discovered, and also the meaning of ancient symbolism and the origin of the decorative patterns were now much better understood than they were half a century ago. Among other points a new feature had come to light in what Dr. Colley March had styled "the Pagan-Christian overlap." He himself had originally studied ancient symbolism entirely from the Christian point of view, and had doubted if any pagan influence intruded itself; but owing to the study of the Manks crosses he had changed his views on that point. It was the fragment from Kirk Andreas that had first attracted his attention. He had been shown representations of the Sigurd story for the first time on carved wooden doorways of churches in Norway by the present Bishop of Stepney. Upon again studying the Kirk Andreas stone after seeing these a new light broke in upon him, and he recognised subjects from the Volusunga Saga which also appeared in the Norwegian carvings. The Isle of Man was a specially interesting field for study on account of the mixture of styles to be found there, the Celtic-Norse art of the island showing strong resemblances in some respects to that of Scotland, and in others to that of Wales. He hoped one result of this lecture would be to hasten the production of Mr. Kermode's promised work on the Manx crosses.—Mr. A. F. Major, hon. sec., asked the lecturer whether it was not possible that some of the crosses in question might date from heathen times. The cross was not a purely Christian symbol, but was widely known in all Aryan lands, and the sign of Thor's hammer, a form of cross, was in use among the Norsemen. Finding the emblem used by the Celtic dwellers in Man as a memorial of the dead, might not the invaders have adopted it? With regard to the interpretation of the emblems, he thought that members present who had only looked for a few moments at the drawings or lantern slides could not give much assistance to Mr. Kermode, who had given the designs hours of patient study. But with regard to the figure of a man attacked by an eagle, he would remind him that there was a story in the Prose Edda, in which the giant Thiaisi, in the form of an eagle, carries off Loki, which might possibly be here represented. Also the scene, which Mr. Kermode thought was merely a hunting scene, had struck him forcibly as representing possibly the incident in the last fight at Ragnarök, described in the Prose Edda, where Vidar rends in twain the wolf Fenrir. Certainly the so-called hunter seemed to have one leg in the beast's mouth, while he grasped his upper jaw in his hands. Vidar is described as setting one foot on Fenrir's lower jaw, while grasping his other jaw he tore and rent him till he died.—Mr. G. M. Atkinson wished to know whether all the crosses shown by Mr. Kermode were by Gaut. The interlacing or vertebral pattern, as the lecturer styled it, appeared also on the magnificent cross at Gosforth in Cumberland, and it had been suggested that it was derived from the interlocking rings of chain-mail.—Mr. F. T. Norris was inclined to dissent from the lecturer's view, that the crosses with purely heathen forms on them, derived from the old mythology, were the work of Christianised Norsemen. The use of such heathen forms appeared to him proof positive that those who had them carved were still believers in the old lore and uninfluenced by the new faith, whatever might be the particular means they might adopt.

to set forth their belief.—The president agreed with the other speakers, that the cross was not exclusively a Christian symbol, for it was found in all parts of the world, and in pre-Christian times. It was therefore conceivable that pagans might have employed it. With regard to the lecturer's suggestion that the introduction on a monument of scenes from the Volsung legends indicated that the person to whom it was set up claimed to be a descendant of Sigurd, he doubted whether such a deduction could invariably be drawn. Might not a fashion have sprung up of carving such scenes on monuments to the dead in general, even if the descendants of Sigurd set the example? With regard to the introduction of scenes from the heathen mythology on Christian monuments, it must be remembered that the mythology in later times was run, so to speak, into Christian moulds. The Norsemen when they first met with Christianity were quick to recognise its strength; and its influence leavened their beliefs in the form in which they have come down to us.—Dr. J. G. Garson thought there was little doubt that the monuments were not pagan only. The anthropological history of religion shows it to be an invariable rule that, when a new religious cult is adopted by a nation or people, it is grafted on to the older or pre-existing one, of which some portions are retained; and so it doubtless was in the Isle of Man also. Besides this, the crosses shown were all of the later and more complex forms which the symbol took, and on that ground alone they must be assigned to a date later than the re-introduction of Christianity into the island, in the ninth or tenth century. If the lecturer did not already know it, he should like to direct his attention to a monograph on crosses by General Pitt-Rivers, in which the various forms taken by the symbol are traced out.—The lecturer in reply thanked the members for their remarks and criticisms on his paper, but said that nevertheless, as the result of his study, he was most strongly convinced that these monuments were Christian. The purely pagan monuments in the Scandinavian peninsula were of a very different character, and he did not think the heathen Norsemen would have adopted this form, the history and evolution of which were known. The probable date of the crosses was also against the pagan theory, as the Norsemen in general began to accept Christianity from the ninth century onwards, and in Man, surrounded by Christian lands, the conversion doubtless took place earlier than elsewhere. He did not imagine all the crosses whose photographs he had shown were by one hand; but in respect to many of them, and to those three especially which formed the main theme of his paper and of which he had shown full-sized drawings, there were details in the treatment of the decoration which showed that they were by one artist, and he had little hesitation in saying that that artist was Gaut. As to the period, the Kirk Andreas cross, which showed peculiarly Scandinavian treatment, was, he thought, the earliest. Generally it might be judged that a purely geometrical pattern was Celtic, a purely dragoonesque treatment Scandinavian. The latter was met with on the two cruciform pieces at Braddan, probably the latest of the series; but in this case the limbs of the cross were occupied by a geometrical pattern, which he thought was due to the fact that the artist had followed in this portion of his work the Celtic model, confining his original work to the shaft. The date of the Andreas piece, he thought, was about 1080, and the date of all these crosses between that and 1150. He thought Mr. Major's suggestion for the identification of two of the scenes, which he had not traced, very probable; and, before he had done with the subject, he would again carefully consider all the sculptured figures, and might find yet more having reference to the old Norse legends and myths.

ARCHAEOLOGICAL INSTITUTE.—(Wednesday, April 1.) E. GREEN, Esq., hon. director, in the chair.—Mrs. A. Kerr exhibited a model of an Etruscan tomb found near Orvieto; and Mr. Henry Wilson exhibited sketches of churches round Cheltenham.—Mr. H. St. John Hope read a paper on "The Monastic Buildings of the Benedictine Abbey of St. Peter at Gloucester," describing the buildings and contrasting the arrangements with those at Canterbury

and other Benedictine establishments. The close similarity with those at Canterbury was very marked. By the aid of the Ordnance Survey and other plans, Mr. Hope was able to trace the limits of the ancient monastery.

### FINE ART.

*In the National Gallery.* By Cosmo Monkhouse. (Innes.)

THIS book is delightful, not alone for its felicity of phrase, but because the author has obviously enjoyed writing it, and manages to convey to the reader no small share of his enjoyment. It is valuable, because it treats a subject dear to so many—the vast and absorbing subject of Italian art—not only with knowledge and enthusiasm, but with singular moderation and restraint. It is addressed neither to "the ignorant stranger" nor to "the connoisseur," but to the man who, having made no special study of art, when he worships, worships ignorantly. For him, Mr. Monkhouse has sought—

"to provide a clue to the National collection, teaching him how to take an intelligent interest in the pictures, to put himself in sympathy with the painters and their subjects, and to obtain, at the same time, a general grasp of the growth of Italian art."

Mr. Monkhouse, however, will surely obtain acceptance from a far wider public. His fellow-students, at any rate, will read him gladly, seeking, and not in vain, to find "doubt cleared and faith confirmed," and not the less because they may reject some of his assumptions, may sometimes think his favouritism less justified than their own. For, of course, Mr. Monkhouse has favourites: painters whom he loves a little beyond their strict merits, whose faults he pardons a little too readily, just because they abound in some subtle quality of beauty to which he himself is peculiarly sensitive. But this is as it should be; for a man who, having had the privilege of intimacy with the early Italians, yet remained quite impartial, was never guilty of unconscious favouritism—such a one, to use George Elliot's phrase, "would be a monster, not a faithful man."

Mr. Monkhouse's guidance in the Gallery commences on the staircase at the entrance. His comparison between the portraits that hang there (which come from the Hawara tombs) with the work of Margaritone and the Praegiottesques is highly suggestive. The contrast between the joyousness of the later paganism and the sternness of medieval Christianity is of the sharpest. The painter of these Gorgos and Praxinoes (for one naturally associates them with the imitable Adoniasae of Theocritus) had a message for us, perhaps, as important as that of Fra Angelico. Their extraordinary individuality, moreover, suggests that the Memphite tradition of "soul deceiving" portraiture still, after 3000 years of decadence, swayed the Helleno-Egyptian artist of the second Christian century. But the Byzantine eikon-maker had no such inspiration; and it is Italian genius, not Byzantine tradition, that glorifies the "Annunciation" of Duccio. Giotto, of course, stands apart, a god-like figure, the Dante of paint-

ing, towering above the heads not only of his contemporaries but his successors, and, in some ways, unsurpassed to this day. But his followers were a feeble folk; and his wide human sentiment, his dramatic force, his penetrating insight, were not for them. They copied him, as his predecessors had copied the Byzantines, till, in their hands, his art became a dead convention: "The followers were too feeble," says Mr. Monkhouse, "or the spell of the Church too strong." Surely this latter alternative is not fair on the Church, the great nursing mother of man's intellect in that dark world of brutal force. Was not the Church, too, the patron of St. Francis, dead forty years before Giotto's birth, whose message Vernon Lee correctly describes as "the message of loving joyfulness, of happiness in the world and the world's creatures"?

Nothing can be more attractive than Mr. Monkhouse's manner with the Primitives, with Fra Angelico, who belonged to the generation that was gone, and of Benozzo Gozzoli, who belonged to that which was to come. So, also, of his handling of Lippo Lippi, "who made the face the window of the soul," and of Botticelli, his pupil, and of Filippino, his son. He is a true Perugian, too, declaring that

"in all Umbrian pictures, when permeated by the true spirit of the locality, there is a hush as of the country and no common country, but of a land of sacred beauty and peace, a paradise on earth."

As might be expected, Mr. Monkhouse has much that is interesting to say of the great Florentines, though in his enthusiasm for Botticelli he is carried into what we cannot but think is a most unjust judgment on the elder Ghirlandajo. He judges him to have been the possessor of "one of the most phlegmatic of temperaments"—a painter of externals, "who could tell us little of the character which lay below." He, of course, cannot properly be seen in the National Gallery. Reticent of violent action and poignant emotion he undoubtedly is; but when Mr. Monkhouse writes that of subtlety and intensity of character he could tell us little, he was for the moment forgetting the "Adoration" in the Museo at Florence. Surely the face of that kneeling shepherd (obviously a portrait, and by tradition the painter's own) who points to the Divine Child, has everything that ever was or could be of intimate character and subtle individuality. But here, of course, the personal equation comes in, and this may be the reviewer's favouritism. No one can quarrel with Mr. Monkhouse's estimate of Andrea, nor with his admiration of the delicate *sfumato* of his shadows, of his melting colour learnt from Leonardo, but carried beyond the teacher by the pupil. In London we must judge him not by one of his great masterpieces, but by the portrait of the handsome melancholy man, silvery in tone, romantic in feeling, and the arm very weakly drawn. Mr. Monkhouse rightly rejects the theory that this is the portrait of the "sorry little scrub," as Michael Angelo is made to call him. Truly it is, as he says, not without a struggle that one gives up the cherished notion, that this is his own presentation of himself, so perfectly does

it seem to fit the character of the weak but gifted artist, so perfectly does it match the tone of Browning's poem. Mr. Monkhouse conjectures that it is the portrait of a sculptor, and the block held by the sensitive and nervous hands may be a brick of modelling clay. This may well be, though there is less doubt that the face is that of the handsome St. John in the *Madonna of the Harpies*.

To the catholicity of Mr. Monkhouse's taste we owe no small part of our enjoyment of his book. After all, admiration for the greatest men can only differ in direction and degree, but this is not so in regard to the men of smaller talent. He is never insensible to their appeal, and ever anxious to do them the fullest justice. Never, probably, has an artist like Crivelli been subjected to such kindly and discriminating analysis. One rises from his description of this Veneto-Paduan Mabuse convinced, or nearly convinced, that he was a painter of engaging personality, "refined almost to fastidiousness, delighting in all things dainty and beautiful, a lover of animals and of his kind."

What Mr. Monkhouse has to say of the Venetian golden age, though compressed into fifty pages, constitutes a complete *résumé* of that glorious school. He accepts some doubtful pictures, like the exquisite miniature of St. Jerome attributed to Antonello, and the Zazzera version of Giorgione's St. George at Castelfranco: but, everywhere, he brings to bear an insight which is not less subtle for being so uniformly sympathetic. One cannot quote as largely as one could wish, but here are the few words in which the charm of the greatest of the Venetians is defined:—

"With Giorgione begins the true language of the brush, in which every touch is like a word recording spontaneously—almost unconsciously—some quite personal feeling of the artist. With an unusually perfect perception and enjoyment of sensuous beauty, but with a noble disposition and unsullied mind, no one felt more than he the full delight of existence. Formed by nature for a lyrical and idyllic poet, rapt with the essential loveliness of the world, his great artistic gifts enabled him to express his sensations with a directness and simplicity seldom, if ever, equalled. It may be safely said that no one has ever set down so freshly, and yet so completely, the impressions of sight upon the mind. His art was so concealed, that it has every appearance of artlessness, without a trace of anxiety as to the result of his labour. Unconsciousness on the part of the artist and his human subjects is perhaps the keynote of his work."

The author's last chapter of all is a very full one, for there he has to speak not only of Caliari and Tintoret, who made the Indian summer of Venetian art, but of the painters of Milan, of Lombardy, and of the Emilia. He tells us here of Borgognone and "his shy, sweet Madonnas, with their long-lashed eyes"—the earliest, greatest influence in the making of Luini; of Luini himself; of Andrea Solaro; of Leonardo's pupils; and of Correggio. Him he describes as the master whose gifts include

"the utmost beauty of colour, the most graceful rhythm of line, the softest effects of shadow . . . He felt and expressed, as few

artists except Giorgione have done, the innate sweetness and beauty of human nature and human existence at its best and most refined."

As I have said elsewhere, Correggio's mission was to assert once and for all the sufficiency of animal happiness and earthly beauty, and, for or against this, religion and morality have no word to say. Thus, in the churches of Our Lady and of St. John at Parma, he shows us a heaven of angels in rapture; but it is the tumultuous rapture of birds in their flight. His Madonnas are the incarnation of the pure animal delight of motherhood, his little Christs are all that is most playful and winning in children, but in no wise divine. Nor is he more stirred, or differently, by the myth of Greece than by the Christian legend. The inspiration is all one, whether it be the happiness of Mary with her little romping Jesus (in the National Gallery), or the naïve surprise of Daniel (in the Borghese picture), or the rapturous self-abandonment of Io, or the innocent delight of Leda. So, too, with the mature artist, grief is not allowed to deform the beauty that he paints, not even in the faces of the thorn-crowned Christ or the fainting Madonna. It is only in his early works which, like the "Parting with Mary," still show the influence of Costa and Francia, and before Mantegna is forgotten, that we catch the devout note at all.

In conclusion, it is but right to mention that Mr. Monkhouse's scrupulous fairness is conspicuous. For instance, where in the text he has hidden the curtain-like background of our portraits by Piero della Francesca, he hastens in a note to warn the reader that he too was a master of landscape, and recalls the delicious prospect, soft atmosphere, and aerial distance which stretch behind the harsh profile of the truculent Guidobaldo in the Uffizi. We learn from the Preface that the contents of the volume have already seen the light in the *Monthly Packet*, but there is nothing in its even flow and studiously observed proportion to indicate any concession to the exigencies of serial publication.

REGINALD HUGHES.

#### NOTES ON ART AND ARCHAEOLOGY.

THE following exhibitions will open next week: (1) a loan collection of water-colour drawings in the Guildhall Art Gallery—to be formally opened to day (Saturday) at 2 p.m. by the Lord Mayor; (2) a collection of paintings brought over from Paris by M. Charles Sedelmeyer—including examples of Munkacsy, Brozik, Von Pettenkofen, Charlemont, Jettel, and Lessi, besides four hundred photogravures after Rembrandt—at the Grafton Galleries; (3) a collection of water-colour drawings of Greek landscape and architecture, by Mr. John Fulleylove, at the Fine Art Society's; (4) pictures by Mr. William Stott of Oldham, at the Goupil Gallery; (5) the annual spring exhibition of English and continental pictures at Messrs. A. Tooth & Sons, in the Haymarket; (6) sketches in oils, by Mr. José Weiss, illustrating the valley of the Arun, at Messrs. Henry Graves & Co., Pall Mall; (7) one hundred water-colour drawings of Australian wild flowers, by Mrs. F. C. Rowan, at the Dowdeswell Galleries; and (8) etched work and some water-colour drawings by Mr. Oliver Hall, at the Rembrandt Head Gallery, in Vigo-street.

SIR JOHN MILLAIS has given permission to Messrs. Cassell & Co. to reproduce his new Academy picture, "The Forerunner," as a photogravure plate in their forthcoming issue of *Royal Academy Pictures*.

THE anniversary meeting of the Society of Antiquaries will be held, in their rooms at Burlington House, on Thursday next at 2 p.m.

MR. RALPH RICHARDSON is preparing a supplement to his work *George Morland, Painter*, which will give a list of possessors of pictures by the artist. With a view to make the list as complete as possible, owners of examples are requested to forward reports, enumerating the titles or subjects of the pictures, their measurement in inches, and the signatures and dates, if any, also (if the painting has been engraved) the engraver's name and date of publication. These particulars should be sent to the care of the publisher, Mr. Elliot Stock, Paternoster Row.

THE Committee of the Oldham Corporation Art Gallery have just purchased for their permanent collection the following pictures: "The Last Furrow," by Mr. H. H. La Thangue; "The Children of Charles I," by Miss M. I. Dicksee; and "Seeking Sanctuary," by Mr. G. Sheridan Knowles.

PART 47 of *Archaeologia Aeliana*, published by the Society of Antiquaries of Newcastle-upon-Tyne (Andrew Reid & Co.) contains an article by Dr. Thomas Hodgkin on "The Literary History of the Roman Wall." All the documents—as opposed to inscriptions, coins, &c.—are printed in an appendix, and subjected to a critical analysis, with the result of proving how little evidence of value they yield. Dr. Hodgkin appraises the worth of Dion Cassius as abstracted by Xiphilinus, and the authority to be assigned to the different lives in the *Historia Augusta*, while he condemns as legendary the statements of Gildas and Baeda. Incidentally, he gives bold character-sketches of the emperors concerned. Dr. Hodgkin further contributes an obituary notice of Prof. George Stephens, which is illustrated with a portrait. The other papers in this part—which begins the eighteenth volume—deal with such subjects as the walls of Newcastle, the castle of Tynemouth, the monuments in St. Andrew's Church at Newcastle, and the now extinct family of Hebburn of Hebburn.

*Repertorium für Kunsthistorie*, XIX., 1. This number contains an interesting communication from Max Friedländer, in which he calls in question, not without some good reasons, the authenticity of the Sion House portrait of Dürer's father. He holds that all three versions of this picture (Munich, Frankfurt, and Sion House) are copies of lost originals. He further identifies in convincing fashion a drawing in the Albertina, variously ascribed to some fifteenth-century Flemish artist, as an early drawing by Dürer, and a portrait of his father in his goldsmith's working dress. In point of date it can be little latter than the well-known self-portrait of 1484. A reproduction of the drawing accompanies the article.

#### THE STAGE.

##### STAGE NOTES.

THE Playgoers' Club, at its Sunday lectures and discussions, has a way of starting interesting subjects: and if the things said about them are not always the whole truth by any means, they are ingenious at all events, and sometimes suggestive. The smart paradox is a little too apt to have its own way in the talk, and (to judge from our own most limited experience of the institution) each speaker at the Playgoers'

Club seems to like to "go one better" than the last; but still, occasionally things are said which have interest and some value. Mr. Herbert Waring, the very sterling and intelligent actor, who held forth on "Audiences" last Sunday, is not among the recklessly and irretrievably smart; and he seems, according to the report in a daily newspaper, to have had something to say that was worth hearing, though he, too, surely exaggerated—in deference, it may be, to the mental atmosphere of the place—when he said that the average playgoer did not distinguish between good and bad acting. Now that is the one thing which the average playgoer does. In proof of his statement, Mr. Waring adduced the fact that the representative of a hero is applauded to the echo, while the gifted representative of the villain is received either with hisses or solemn silence. This is so, doubtless, in suburban melodrama; but we can hardly accept that audience as an audience of the average playgoer. Besides, a playgoer may surely be allowed to applaud a sentiment or a character as well as an art. Mr. Waring was more clearly right, as to his facts at least, when he declared that only a very small proportion of the audience knew or cared anything about the author of a play. But with the average play, is this, indeed, so very wonderful? It is not in theatrical writing that an author of proved individuality often disports himself. The two or three foremost men who write in England for the theatre are (even with a sincere love of their art) constantly obliged to sacrifice what might be their finer qualities and their more delicate effects, to the necessary conditions of the stage. Unlike the highest writers of fiction, they cannot afford to appeal to the best alone. There is the ignorance of the gallery to recollect, and the obtuseness of the upper-boxes, and even the dulness of the dress-circle. The author of the long and would-be popular drama must, on the whole, learn to content himself with the pecuniary rewards of serving a public which, since it is bound to be large, is almost bound also to be uncultivated. After all, the author of the popular novel of romantic adventure or of sham French Bohemian life, or of smart and artificial or commonplace "dialogue," does much the same thing. And, verily, he, too, has his reward; and while in reality he only keeps his shop, is glad to call himself an artist, and to persuade the inartistic public that an artist he is.

THE Duke of York's Theatre, which has been unlucky hitherto under more managements than one, and with everything from Ibsen problem plays to comic opera, has scored a sudden success with Mr. Ivan Caryl's light musical piece, "The Gay Parisienne." We saw it on its third night—a dull and empty night, generally—and the house was crowded. The literary merit of the piece is not exactly overwhelming, nor is the interest of the story; but an amusing after-dinner entertainment is provided for the wearied. The music, of course, is tuneful, and the show is a brilliant one. As usual in light opera, one or two ladies have more, perhaps, to do with the success of the entertainment than any other performers. The two at the Duke of York's in "The Gay Parisienne" are amazingly different—they are Miss Ada Reeve and Miss Louie Freear. Miss Ada Reeve has come from "the halls," with her method of the halls a good deal modified to suit the better-class entertainment of which she is now a principal attraction. She looks well, sings well, acts with spirit and discrimination. It is Miss Louie Freear, however—with her singularly dry humour—who is the surprise of the performance. So quaint is she that she is almost pathetic—like a dwarf of Velasquez. Of beauty and of grace—at all events as her present performance reveals her—she has

absolutely none. But the gods have not withheld from her the gift of humour, and she is most humorous when she is most grave. Her song, called "Sister Mary Jane's Top Note," is already famous, though it is not yet a fortnight since it was first heard in London. Whatever else fails this season, "The Gay Parisienne" will certainly succeed.

MR. GUS ELEN has a new song at the music-halls, and sings it every night at several places, and it is, we are told, clever. His popularity, which has been for some time established, does not appear to be at all upon the wane. Where is Mr. Cliff Ryland, whom we heard lately at the Royal in Holborn, enunciating quite tolerable witticisms, with a slightly Irish accent, in an equal voice and with an unmoved manner? At the Tivoli, with its "gigantic programme," are Mr. Dan Leno and Mr. Eugene Stratton. But the halls known as the "halls of the syndicate"—the Palace, the Tivoli, the Oxford—are not the only ones where there is wont, under the improved conditions of the music-hall, to be a sufficiently large display of agreeable talent. At the Metropolitan in the Edgware-road (where, when we last visited it, it was to witness the finished art of Mr. Alber Chevalier), there has been this Easter what is called "everybody," from Miss Marie Lloyd, admittedly the leading lady of the music-hall stage, to a comparatively new comer, very young, very winning—Miss Gwenie Hasto—already a remarkable adept in dance and in expressive pantomime. Miss Hasto is a success at the Halls, and can doubtless continue to be; but, notwithstanding that, she has much in her artistic flexibility and evident sensitiveness, for which, as we conceive it, the theatre proper is the more fitting field.

## MUSIC.

M. LAMOUREUX gave the first of his three orchestral concerts at Queen's Hall on Monday evening. His concerts in Paris have acquired well-deserved fame; the programmes are interesting, and the performances excellent. The success of the French conductor here was decided; but one might safely have predicted it. He has brought his whole orchestra with him; for though our players would have been quite able to bend themselves to his will, the effects would not have been so vivid as those which he obtained with his own men. Next week we shall notice the series as a whole.

M. SAPELNIKOFF gave the first of two pianoforte recitals at St. James's Hall on Tuesday afternoon. His reading of the "Waldstein" Sonata was intelligent and refined; in the Allegro, indeed, there was a tendency to over-refinement. Of late this pianist seems to us to be striving to show less of the virtuoso and more of the artist; and though he may not have revealed the full daring of the music, he certainly erred in the right direction. With such a fine technique as M. Sapełnikoff possesses, the temptation to more than use his gifts is great, especially in the "Waldstein," where technical difficulties abound. The commencement of the Rondo, seeing that it is marked Allegretto moderate, was somewhat hurried; the neat glissando octaves in the Coda were an immense improvement on the usual two-hands scramble. M. Sapełnikoff played three pieces of Chopin. The "Berceuse" was given with extreme delicacy; but neither in the Mazurkas nor in the Ballad did the player bring the music home to the hearts of his audience. A Mozart Gigue and a Scarlatti Sonata were played in clear, crisp style.

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